Handwriting Analyst

Imagine—Owning Your Own Piece of Magic!

- Discover the secret personalities of friends, associates, or celebrities.
- Illustrated manual with easy multiple choice questions.
- Choose the Quick Report or the Detailed Report.
- Amazingly Insightful.
- Great for parties, business deals or personal relationships.

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Handwriting Analyst

The Handwriting Analyst lets you meet others as they really are—behind closed doors. It breaks the complexities of handwriting into about 60 multiple choice questions. Illustrations of each choice are provided in the manual. You can answer the questions quickly and accurately using a short sample of a person's writing and/or a signature.

Then the Handwriting Analyst puts together a written report for you, including:

- **Physical & Material Drives**
- **Emotional Characteristics**
- **Intellectual Style**
- **Personality Traits**
- **Social Behavior**
- **Vocational Implications**

The Quick Report gives you a thumbnail sketch of the writer's personality and the Detailed Report offers more elaboration and explanation of each trait. Both provide valuable insights into the personalities of people you've known for years as well as people you've never met.

Meet the Handwriting Analyst, then learn to know others as you have never known them before!

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Handwriting Analyst

by Garth Michaels
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HANDWRITING ANALYST

Users' Manual

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Table of Contents

1. Introduction 5
2. History of Handwriting Analysis 7
3. Basic Factors of Handwriting Analysis 9
4. Instructions 12
5. Questions and Handwriting Samples 16

Appendixes

- Appendix A. Glossary 53
- Appendix B. Professional Graphological Organizations 64
- Appendix C. Celebrity Handwriting Samples 65
- Appendix D. Bibliography 69

About the Authors 70
Acknowledgments 71

1.
INTRODUCTION

Welcome to the *Handwriting Analyst*! With this program, you will be able to gain deep insight into others without ever meeting them face-to-face. You may have had your handwriting analyzed by machines at County Fairs, through send-away ads or by professional handwriting analysts. Now, for the first time, the *Handwriting Analyst* makes it possible for you to do the analysis yourself, without training in handwriting analysis.

There are other software programs which analyze personality in other ways. Some use colors or adjectives to generate personality assessment reports. Unfortunately, these programs either require the cooperation of the subject or careful observation of the subject. For example, if the software user must check a list of adjectives after barely meeting the subject, it is easy to pick the wrong adjectives and generate an inaccurate report since some adjectives require in-depth knowledge of the individual *prior to* receiving a personality assessment report.

These programs can only be used for assessing people who the user has met. The world is filled with fascinating strangers, like celebrities and historical figures, potential business associates or employees, and many others. The *Handwriting Analyst* gives you access to these people as well as your family, friends, and acquaintances.

When people have their handwriting analyzed, they receive revealing information about themselves from an analyst who may examine nothing more than their signature or a few sentences scribbled on a piece of paper. To the superstitious, it is *as if* the handwriting analyst has mysterious occultic powers. Handwriting analysis has nothing to do with the occult and does not foretell the future. It does, however, analyze an individual's personality through handwriting at a specific point in time. Specific characteristics of the handwriting indicate the presence of specific psychological traits.

Writers habitually form letter shapes in characteristic ways. The formations of different writers vary in respect to the type of the letter form as well as in respect to size, width, height and style. The individual letter shapes revealed in each person's handwriting can be cataloged with specific characterological meanings. The written document thereby provides a foundation for drawing psychological conclusions about the writer. When a person is writing, he is also

making finger and hand movements which result in strokes. These strokes can be fast, slow, straight, round, long, short, heavy, powerful, lively, fiery, thin, soft, sleepy and/or clumsy. Their psychological meanings are often implied by the words used to describe them.

According to Graumann, handwriting can be viewed as a social activity, as finger and hand movements which result in strokes, and as letter shape formations. Writing a letter or note to someone is a social activity. An image in the writer's mind of the person to whom the letter is being written influences the writer's behavior in ways which vary according to the writer's personality.

Writers accept or deviate from the standard handwriting patterns they were taught in school. Most people develop their own handwriting style after a few years of practice and change it later on, just as they change as persons in the course of their lives. In the *Handwriting Analyst* program, copybook writing based on the Palmer Method of Penmanship which is typically taught in grammar school is included as a standard basis for comparison.

Information pertaining to the sex, age or handedness of a writer cannot be determined by examination of the handwriting sample. Thus, the *Handwriting Analyst* must ask for this data. Potential sources of bias due to ethnic background or religious affiliation do not affect this program. Subtle script variations between people of different national origins and those educated in a foreign country also do not affect handwriting enough to be significant.

Before starting the *Handwriting Analyst*, we recommend that you read this manual. The reports you generate will be only as accurate as the matches you make. Therefore, take the necessary time to make sure that you understand the questions and have selected the best possible match.

2.
History of Handwriting Analysis

Trait Stroke Graphology, like Psychology, was rooted in the study of Philosophy. In 300 B.C., the Greek Philosopher Aristotle conveyed his understanding of the relationship between handwriting and personality when he said, "Spoken words are the symbols of mental experience and written words are the symbols of spoken words. Just as all men have not the same speech sounds, so all men have not the same writing."

Beginning in Italy in the 17th century and later in France in the 19th century, handwriting strokes and letters were systematically classified by type, and an interpretation was assigned to each of the various forms. Handwriting Analysis, or Formal Trait Stroke Graphology, is based on the work of two French clergymen in the 19th century, Abbe Flandrin and Abbe Michon. Trait Stroke Graphology is the result of correlating many handwriting samples with corresponding personality characteristics of the writers.

During the last decade of the 19th century, German Physiologists and Psychiatrists concluded that handwriting is actually "brain writing" after observing a double amputee fluently produce his signature with his pen in his mouth. They further noted that the size, speed and pressure of a person's handwriting were unrelated to his physical strength. Rather, the term "psychomotor energies" was used to describe the driving force behind a person's writing.

The German Philosopher and Graphologist Ludwig Klages introduced the term "expressive movement" to include bodily movements such as manners of walk, speech, gesture and handwriting. He pointed out that handwriting is the only one of these movements which can be preserved for study. Thus, a person's writing can serve as a record of his bodily rhythms and tensions.

In the mid 1920's in Switzerland, Max Pulver, graphologist and lecturer at the University of Zurich, demonstrated that both conscious and unconscious drives were projected in handwriting. Subsequent to this, graphologist Felix Klein and his associates at the City University of New York found in 1973 that graphology and the projective Thematic Apperception Test (T.A.T.) yielded statistically consistent personality profiles.

In the 1930's, the English graphologist Robert Saudek examined handwriting movements by microscope, film, and pressure board. During the same decade at the Harvard University Psychological Clinic, Gordon Allport and Philip Vernon observed, after laboratory work with many subjects, that an individual's movements, writing or other, are consistent and may be considered as personal expression. At the same time in Budapest, Klara Roman led research which subjected graphology to clinical testing involving the use of a Graphodyne to measure the speed and pressure of writing movements.

Presently, handwriting analysis is used widely in Europe and is routinely taught in recognized European Universities. In the United States, handwriting analysis is used increasingly by companies to assist them in the selection and promotion of key employees.

3.
Basic Concepts of Handwriting Analysis

For purposes of analysis, handwriting is divided into three distinct horizontal zones (upper, middle and lower), is compared to the standard taught in school (Copybook), and is evaluated in terms of basic factors such as baseline, slant, spacing, pressure, speed, clarity and connectedness.

Perhaps the easiest place to begin analyzing handwriting is at the baseline. The baseline is the line on which the writing appears to rest. You can imagine this line or you can draw it by tracing along the bottom of letters like "a", "c", "e", etc. Handwriting samples are always taken on unlined paper if possible. On unlined paper, the natural tendency of the writer to have an ascending, descending, or wavy baseline is easier to observe.

Moving up from the baseline, the next section is called the Middle Zone. The Middle Zone includes the space encompassed by the letters with no upper or lower extensions such as "a", "c", "e", "i", "m", "n", "o", "r", "s", "u", "v", "w", and "x". All letters have parts in the Middle Zone. Letters that extend above or below the Middle Zone are called Bizonal. Letters that extend above and below the Middle Zone (like "f") are called trizonal. The Upper Zone of writing includes the upward extensions of loops and stems of the bizonal letters "b", "d", "h", "k", "l" and "t", the top of the letter "f", "i"-dots, "j"-dots and "t"-bars, and the upper portions of capital letters. Letters which extend below the baseline, like "f", "g", "j", "p", "q", "y" and "z" enter the Lower Zone.

Letters are created using a combination of strokes. Handwriting analysts distinguish between up-strokes and down-strokes. The way to decide whether a stroke is an up or down stroke is to write the letter and see which direction your hand is moving on each stroke. You will also be asked to look at beginning strokes and ending strokes. Beginning strokes are the first stroke in each word. Ending strokes are the last stroke in each word. They may be straight or curved and they may begin and end in any zone.

Slant is the angle formed by the downstroke in the Upper and Middle Zones with the baseline of the writing. Slant is usually categorized as left, right, vertical or variable. Angles

less than 45 degrees left or right are moderate, while angles greater than 45 degrees are considered extreme.

Spacing is important in analyzing handwriting. Spaces are found around the whole page of writing (the margin), in the generous or compressed usage of space between letters, lines and words, and in the amount of room each letter takes up. Letter spacing is separated into letter size (referring to the height of the Middle Zone) and expansion, which refers to the width of the writing as it compares to average writers. Compressed writing contains more words than usual in a given amount of space and expanded writing contains less.

Writing speed is also important. Speed is a measure of the tempo of writing as it proceeds across the page. The speed of the writing is effected by the mechanics of the writing position, the writer's comfort, the time available for writing and the reason for communicating. Unless the analyst is watching as the writing sample is prepared, various indicators must be used to estimate writing speed. These indicators include the rhythmic pattern of the writing, the stops and directional changes, the number of short-cuts, abbreviations, simplified letters and parts of the letter placed to the right of the base of the letter (such as i-dots or t-crosses to the right of the stem. Light pressure and medium-sized writing forms contribute to speed.

Most individuals use slightly different writing styles for their signature than for the rest of their writing. Because the signature is used in public much more often than other writing, many people put characteristics into their signature which reflect traits they would like others to believe they have. Discrepancies between an individual's signature and the text of the writing sample can be understood as discrepancies between the way the individual wants to be seen by others and the way the individual actually is.

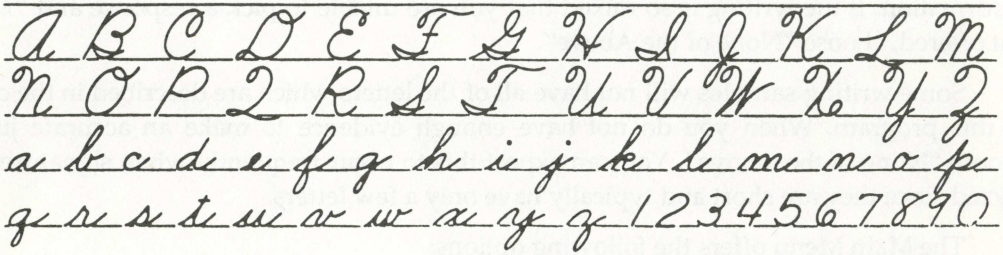
Copybook is the standard form of writing used in schools as a model for students to imitate. Each language has its own Copybook standard. In the United States, the Palmer and Zaner-Bloser methods of penmanship are typically taught. Although it is the standard, it is not always the "average" or most common writing. For example, the extension on the top of the "p" is higher in Copybook writing than in the writing of most people in the U.S. Copybook requires a great deal of retracing, while many writers prefer to loop their letters. The careful, exact formation of the letters required by Copybook writing is rarely found in writing samples. The sample of copybook writing below gives a good point of reference and the questions will often refer to this style of writing for comparison.

Pledge of Allegiance

I pledge allegiance to the flag of the United States of America and to the republic for which it stands - one nation under God, indivisible, with liberty and justice for all.

Lincoln's Gettysburg Address

Four score and seven years ago our fathers brought forth upon this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal.



4.
INSTRUCTIONS

Handwriting samples for evaluation can be obtained wherever they can be found. However, if you are asking for a sample, request a minimum of one-half page (a full page would be best) on any topic written spontaneously (not copied) with a ball-point pen on an unlined 8.5" x 11" piece of paper. The writer should then sign and date the sample.

Several examples of each letter are needed in order to decide how the letter is characteristically formed. Some people vary their writing occasionally. Other people switch between different forms of the same letter, depending on the other letters next to it or the speed with which they are writing. Since the formation of each letter indicates a specific personality trait, it is best to examine more than five examples of each letter before answering each question. Consequently, longer samples produce more accurate reports.

Questions are presented in a "multiple-choice" format. Type the number of the correct answer or a zero for "None of the Above" (note that the letter "O" will not work). Only one answer is allowed, so you must decide which of the responses best describes the writing.

Many writing samples are inconsistent and several of the responses seem appropriate. In this case, which response should you choose? The response descriptions will tell you when one occurrence of the formation is enough to select the response. Usually the best response is the most common formation. Count the occurrences of each type of letter and pick the answer which is found most frequently. If the question offers a "Mixed" response, choose it when two or more of the responses are found equally. Don't choose it when there is a predominate type of formation. If the writing is so mixed that you are unable to pick a response and "Mixed" is not offered, choose "None of the Above".

Some writing samples will not have all of the letters which are described in the questions in this program. When you do not have enough evidence to make an accurate judgment, choose "None of the Above". You can expect this to occur frequently when signatures are analyzed since they are short and typically have only a few letters.

The Main Menu offers the following options:
1. Instructions

2. Enter a Text Sample
3. Enter a Signature
4. Produce a Quick Report
5. Produce a Detailed Report
6. Save a Writer on Disk
7. Retrieve a Writer from Disk
8. Clear Memory
9. Stop

If you choose the wrong option or decide not to complete a section, you can press Escape to get back to the main menu.

For each writer, you can analyze a text sample (a sample of the person's writing) or the signature, or both. As you begin either, you will be asked for the name, sex, and handedness (right or left handed) of the writer as well as the date of the writing sample. Then, each of the questions will be presented in order. Once this information is in memory, it will stay there until you erase it, re-boot or turn off the computer. You can add to it by choosing the other (text or signature) and you can review and/or revise your answers by repeating that section. At any time you can save the information and/or get a report.

You can choose between a Quick Report or a Detailed Report. The Quick Report has all of the information that is found in the Detailed Report. The difference is that the Quick Report uses short statements while the Detailed Report contains careful explanations of each characteristic. Of course the length of the report will also depend on whether you have analyzed a text sample only, a signature only, or both. You can send a report to the screen, to a printer, or to a disk for editing before printing.

You can save the information about a writer and retrieve it later. The disk holds 20 writers. After you have saved 20 writers, you will need to erase one of the writers each time you add a new one. The disk comes with analyses of the celebrities whose samples are included in Appendix C. You can instantly print reports for each of these people.

Helpful Hints

1. Getting Started

You may want to begin by analyzing the writing of people you know well until you can recognize the handwriting characteristics shown in this manual. After a few uses of the program, your speed will increase and you ability to recognize handwriting formations accurately

will also increase. After a bit of practice, you will be amazed at how quickly you can complete an analysis of anyone you choose—whether you've met them or not.

2. Use "Signature Only" for Parties

The "Signature Only" analysis is faster than a "Text Only" analysis because most signatures do not contain all of the letters and several of the questions can be skipped. Also, the signature reveals the way a person wants to be seen by others and thereby protects each person's right to privacy. For these reasons, analyzing only a signature is an excellent way to use this program for party fun.

3. Answer "None of the Above" when in Doubt

Accuracy of the reports depends upon accurate matching of handwriting samples with program options. When there is no clear pattern, "None of the Above" is the most accurate response. Inaccurate or careless responses will cause the report to contain inaccurate statements. The report will have a stronger impact if it is shorter but more accurate.

4. Experiment Freely

The Handwriting Analyst is a flexible tool for discovery. Analyses are as varied as the samples you can find. Report lengths can also vary as your needs change. You are not required to answer all of the questions before obtaining report. You can answer as many questions as you like, and the Handwriting Analyst will provide either a Quick or Detailed Report based on those responses.

5. Explore Professional Graphology

Though accurate, informative, and stimulating, a handwriting analysis generated by this program is not as complete or thorough as a professional handwriting analysis. For the name of a professional graphologist near you, contact Dorothy Hodos (see Appendix B). Professional training in handwriting analysis can enrich your understanding and use of the Handwriting Analyst program, and will enable you to go beyond this program. Those who are interested in learning how to analyze handwriting can contact one of the national graphological organizations to find out about training classes and schedules (see Appendix B).

6. Don't Erase the WRITERS File

This program will not run without the file called WRITERS. Although you may be tempted to erase this file to start fresh, that will prevent the program from running. You can copy a full WRITERS file onto another disk and save it for later if you want to add new writers without losing the old ones. But this type of juggling is only recommended for knowledgeable computer users since it requires quite a bit of juggling and renaming of files.

5.
QUESTIONS AND HANDWRITING SAMPLES

The questions in this chapter appear in the program. Use the descriptions and the examples here to help you decide how to answer each question. The descriptions found here can be found in the program by using the "Help" command if you do not have the manual with you when you are running the program.

Some of these questions are marked as "text only" or "signature only". These items will only appear on the screen when you are in that section of the program. The rest of the questions will appear in both sections of the program.

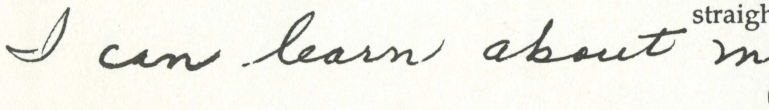
I. General Indicators

This section includes questions about the writing in general. The following sections each deal with a specific zone. For more explanation of these terms, look in the Glossary.

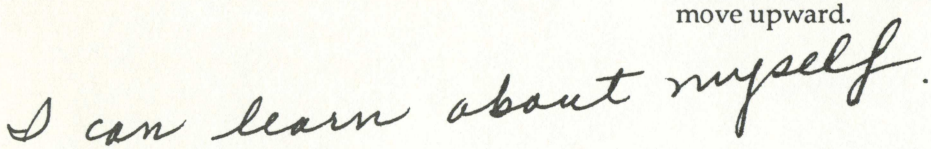
A. Baseline

The baseline is a line, real or imagined, established by the writer upon which the letters rest. Turn the page of writing sideways and examine the lines as they move across the page.

1. Straight Baseline
   The lines of writing are basically straight.



2. Writing Ascends
   The lines of writing progressively move upward.



3. Writing Descends
The lines of writing progressively move downward.

I can learn about myself.

4. Writing Above the Line
If the sample is on lined paper, the lines of writing remain above the line and appear to be floating on air.

I can learn about myself.

5. Writing Below the Line
If the sample is on lined paper, the lines of writing remain below the line and appear to have the line through them.

~~I can learn about myself.~~

6. Step-like Up
Each word moves up individually from the baseline in a step- like fashion.

I can learn about myself.

7. Step-like Down
Each word moves down individually from the baseline in a step- like fashion.

I can learn about myself.

8. Slightly Wavy
When turned sideways, the lines of writing appear to be slightly wavy, as the words are alternately placed somewhat above and below the real or imaginary line of writing.

I can learn about myself.

9. Very Wavy
When turned sideways, the lines of writing appear to be very wavy, as the words are alternately placed above and below the real or imaginary line of writing.

I can learn about myself.

B. Signature Underlining (Signature Only)

Henry Smith

1. Signature is Underlined
A firm line is drawn under the signature.

Henry Smith

2. Underlining is Overdone
Two or more firm lines are drawn under the signature.

Henry Smith

3. Signature is Not Underlined
There are no lines drawn under the signature.

C. Slant

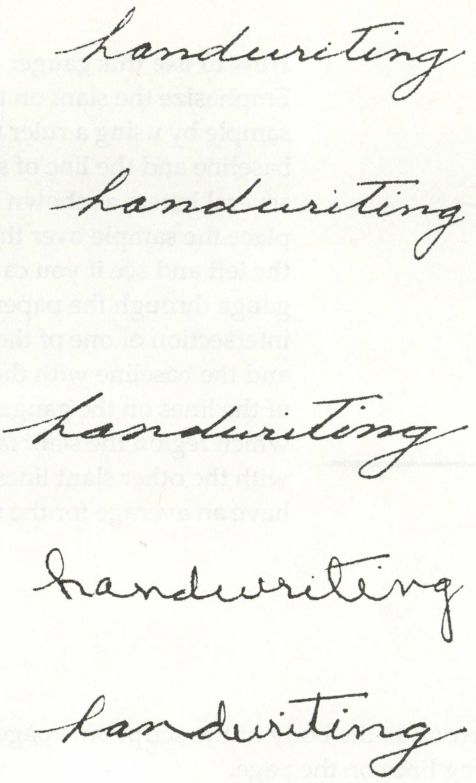
Slant is the angle formed by the downstroke in the Upper and Middle Zones with the baseline of the writing. To measure the slant, use a ruler to draw a line from the highest point of a letter with loops in the Upper Zone to the point at the baseline where the up and down strokes cross. Do this for several letters. Examine the slant these lines make with the baseline.

handwriting

1. Vertical (No Slant)
The writing is straight up and down. This includes slants of 90 to 75 degrees.

handwriting

2. Mild Rightward Slant
There is a slight inclination of the letters to the right. This includes slants of 74 to 65 degrees.



3. Average Rightward Slant
   There is a clear inclination of the letters to the right. This includes slants of 64 to 55 degrees.

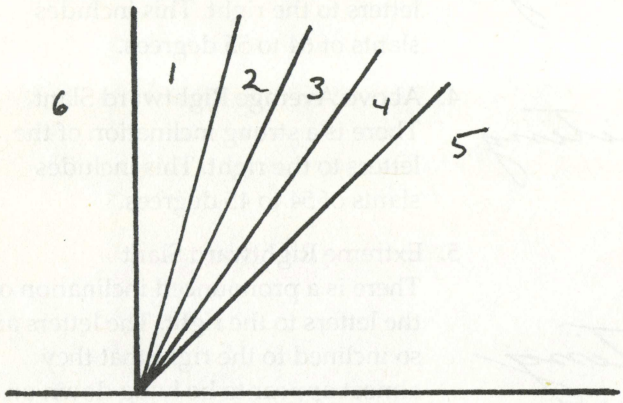
4. Above Average Rightward Slant
   There is a strong inclination of the letters to the right. This includes slants of 54 to 45 degrees.

5. Extreme Rightward Slant
   There is a pronounced inclination of the letters to the right. The letters are so inclined to the right that they almost appear to be lying down on the baseline. This includes slants of 45 degrees or less.

6. Leftward Slant
   The letters lean back to the left.

7. Variable Slant
   The letters lean in different directions and they appear to be bumping into each other.

Slant Gauge



How to use this gauge:
Emphasize the slant on the writing sample by using a ruler to draw the baseline and the line of slant through several letters as shown above. Then place the sample over the gauge at the left and see if you can read the gauge through the paper. Match the intersection of one of the slant line and the baseline with the intersection of the lines on the gauge. Decide which region the slant falls in. Repeat with the other slant lines until you have an average for the sample.

D. Margins (Text Only)

A margin is the blank space that surrounds the body of the script on a page of writing. It is formed by the arrangement of the writing lines on the page.

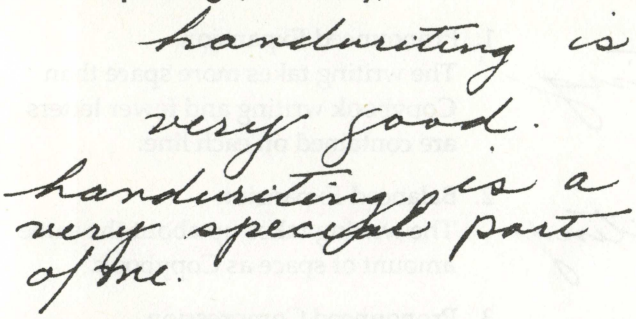
1. Picture Frame Margins
   There is even, well-defined space on both the left and right sides of the writing. The writing looks like a picture with a frame around it.

2. Wide Left Margin
   There is at least one inch of relatively consistent space on the left side of the page, but the space on the right side of the page is variable.

3. Narrow Left Margin
There is less than .5" of space on the left side of the page but the right margin is wider.

4. Both margins are Narrow
There is very little space showing on either side of the paper.

E. Line Spacing (Text Only)

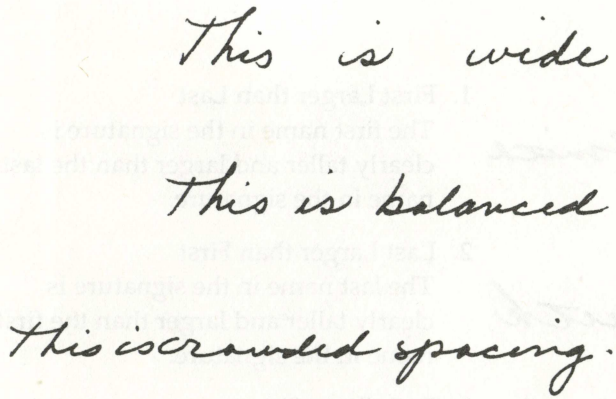


1. Lines Separated
There is clear spacing between lines, without any entanglement.

2. Lines Overlapping
There is entanglement of lower loops, upper loops or other strokes in two lines of writing.

F. Word Spacing (Text Only)

Examine the amount of space between each word.



1. Wide Spacing
There are more than two "letter-widths" between each word. Two letters could fit between each word.

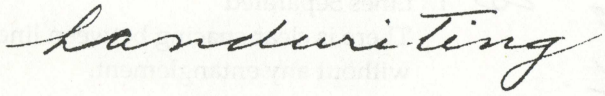
2. Balanced Spacing
There is one "letter-width" between each word. One letter could fit between each word.

3. Words are Crowded
There is less than one "letter-width" between each word. Less than one letter could fit between each word.

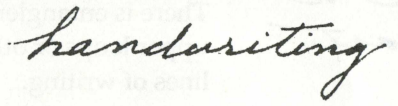
4. Mixed: Some Wide, Some Crowded
The spacing between words varies. No type of spacing is more common than the others.

G. Expansion

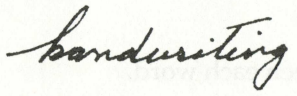
Expansion refers to the number of letters which fit on a line compared to average writing. The width of the individual letters in relation to their height determines how much expansion is present.



1. Pronounced Expansion
The writing takes more space than Copybook writing and fewer letters are contained on each line.



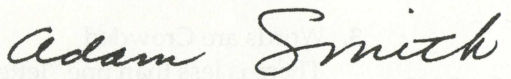
2. Balanced Expansion
The writing takes up about the same amount of space as Copybook.



3. Pronounced Compression
The letters are squeezed together so that quite a bit more than average fits on each line.

H. Signature Size (Signature Only)

1. First Larger than Last
The first name in the signature is clearly taller and larger than the last name in the signature.

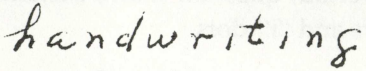


2. Last Larger than First
The last name in the signature is clearly taller and larger than the first name in the signature.

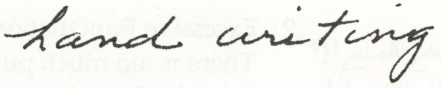
3. Both Same Size
The first name and the last name in the signature are equal in size.

I. Connectedness

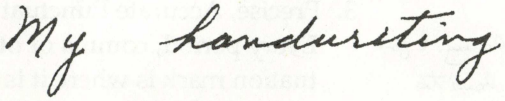
Connectedness refers to the uninterrupted connection of letters within words and the degree to which letters within a word are connected to each other.



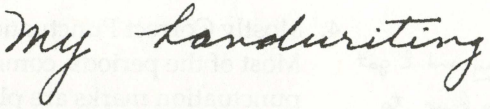
1. Letters all Disconnected
   There is a lack of connective strokes in cursive writing (not printing) which ordinarily link letters as prescribed by Copybook. Each letter is set down as a detached entity even though the writing is cursive.



2. Connected and Disconnected Small Letters
   Some of the small letters within words are connected and some are disconnected.



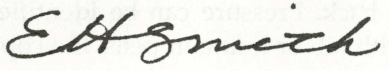
3. Connected Small Letters and Disconnected Capitals
   The small letters are connected, but the capital letters are disconnected and are set down as detached entities.



4. All Connected, Including Capitals
   All letters, whether small or capital, are connected. No letters are set down as detached entities.

J. Signature Letter Connectedness (Signature Only)

Look for Initials in the signature. If there are no initials, choose "None of the Above."



1. Initials Are Connected
   Initials are connected to the following letter.

E. H. Smith

2. Initials Not Connected
Initials are written individually and are not connected to each other.

K. Punctuation (Text Only)

Punctuation includes the comma, period, question mark, exclamation point, colon and semi-colon. It does not include the "t"-bars and "i"-dots.

On the way to work the traffic was very heavy and I got stuck and was late to work Why did this have to happen today

1. Omits Punctuation
Some of the punctuation is omitted. Sentences run on and lack the appropriate pauses which make communication clearer.

On the Way to work — the traffic was very heavy!!! and I got stuck and was late for work!!! Why did this have to happen to me ???.

2. Excessive Punctuation
There is too much punctuation, such as multiple exclamation or question marks or excessive use of commas.

On the way to work, the traffic was very heavy. I got stuck and was late for work. Why did this have to happen today?

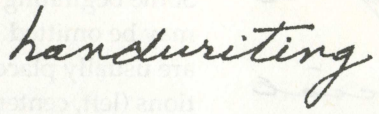
3. Precise, Accurate Punctuation
Every period, comma or other punctuation mark is where it is supposed to be. Each sentence pauses where it should and can be clearly identified.

On the way to work the traffic was very heavy and I got stuck and was late for work. Why did this have to happen today?

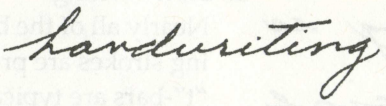
4. Mostly Correct Punctuation
Most of the periods, commas or other punctuation marks are placed where they should be, but one mark or more is missing.

L. Pressure

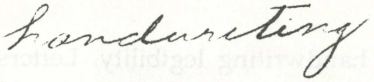
Pressure reflects the energy applied to the writing instrument. It can be detected by turning the paper over and feeling the back. Pressure can be identified only with original writing samples which are not written with nib or fountain pens. If a copy is used as the writing sample, choose "None of the Above".



1. Heavy Pressure
   Turn the paper over and feel the writing on the other side. Corrugations and ridges can be felt. The writing seems to come through the other side of the paper.



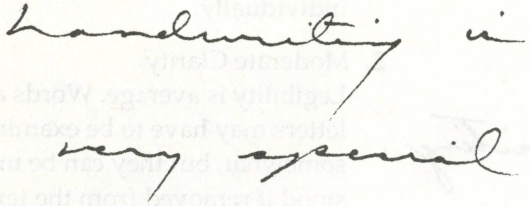
2. Moderate Pressure
   When you turn the paper over and feel the writing, you barely detect any corrugations or ridges.



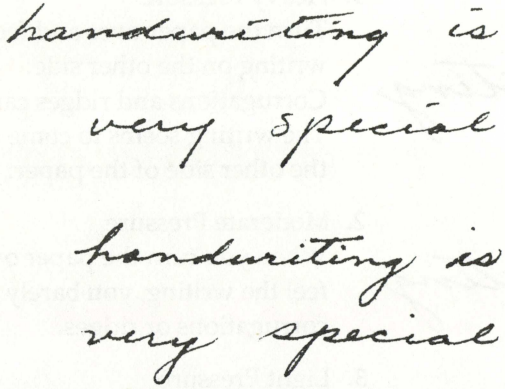
3. Light Pressure
   The lines of writing are light, and no corrugations or ridges can be felt when the page of writing is turned over. The paper is completely smooth on the back side.

M. Speed

Speed can be determined by the rhythmic pattern of the writing, by the stops and directional changes, the number of short-cuts, abbreviations, simple letter forms and "i"-dots and "t"-bars placed to the right of the stem.



1. Simplified, Hurried Writing
   Beginning and ending strokes are omitted to save time. The writing may appear to be thread-like, with long, thin lines which are hard to distinguish."i"-dots and "t"-bars are frequently omitted or written to the right of their respective letters.

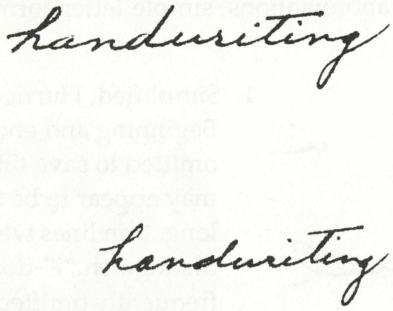


2. Moderately Fast Writing
Some beginning and ending strokes may be omitted."i"-dots and "t"-bars are usually placed in varying locations (left, center or right of their respective letters).

3. Slow Writing
Nearly all of the beginning and ending strokes are present. "i"-dots and "t"-bars are typically centered or placed to the left of their respective letters.

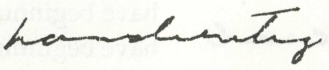
N. Clarity (Text Only)

Clarity is an overall evaluation of handwriting legibility. Letters are clearly formed. Strokes are clean-cut and easy to read. With high clarity, letters or words can be taken out of context and deciphered easily.



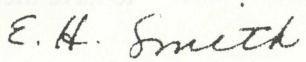
1. High Clarity
Legibility is high. Words and/or letters can be clearly understood, even if they are taken out of the writing context and viewed individually.

2. Moderate Clarity
Legibility is average. Words and/or letters may have to be examined somewhat, but they can be understood if removed from the text of the writing.



3. Low Clarity
Writing is for the most part unclear. Text may have to be read to decipher the writing. Words and/or letters cannot be clearly understood when removed from the text of the writing.

O. Signature Legibility (Signature Only)



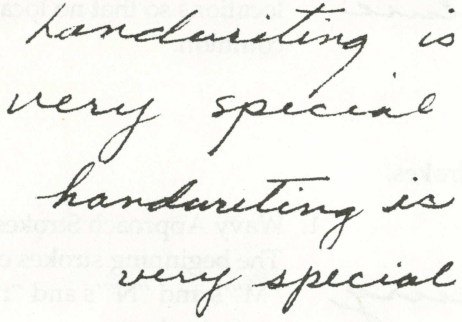
1. Signature is Legible
The signature is clearly written and is easily understandable.

2. Partially Legible Signature
Most of the signature can be understood.

3. Signature is Not Legible
Most of the signature cannot be read or understood. A few letters may be distinguishable, but more than half of the letters are not.

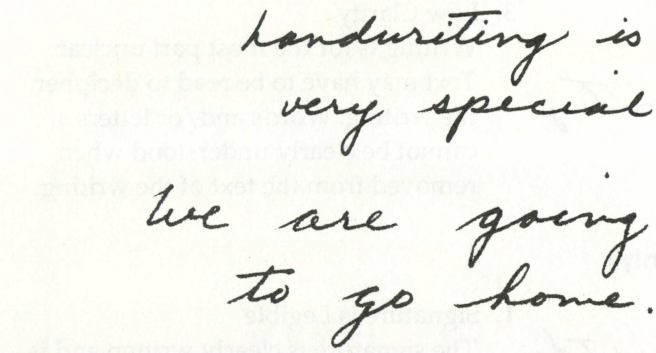
P. Presence of Beginning Strokes

Beginning strokes are found on the left side of a word. These initial strokes are not necessary to the basic letter form. The circled letters "a", "o", "g", "c" and "d" are not supposed to have beginning strokes, so the remaining letters of the alphabet must be examined to determine the presence or absence of beginning strokes.



1. Omitted Beginning Strokes
The non-essential strokes at the beginning of words are omitted.

2. Average Number of Beginning Strokes
Most of the letters which are supposed to have beginning strokes, do have them.

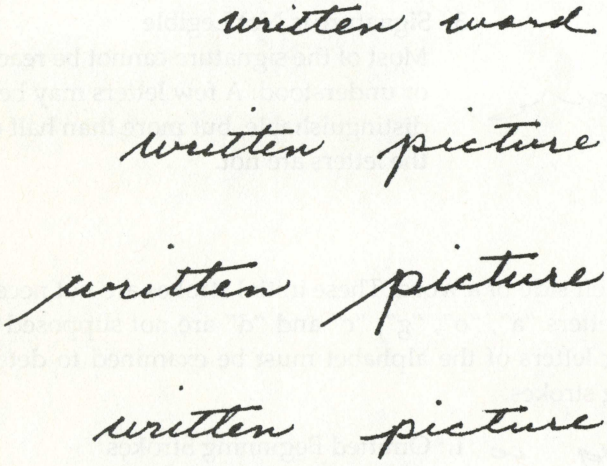


3. Mixed: Some There, Some Not
Of the letters which are supposed to have beginning strokes, some of them have beginning strokes and others do not.

4. Extra Beginning Strokes
All letters have beginning strokes, even the ones that are not supposed to have them.

Q. Beginning Stroke Location

Look at the starting point (left side) of the beginning strokes found to the left of each word.



1. Above the Baseline
Beginning strokes usually start above the baseline.

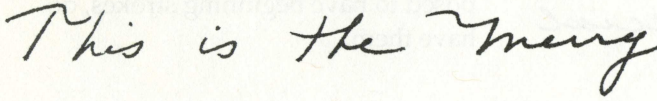
2. At the Baseline
Beginning strokes usually start at the baseline.

3. Below the Baseline
Beginning strokes usually start below the baseline.

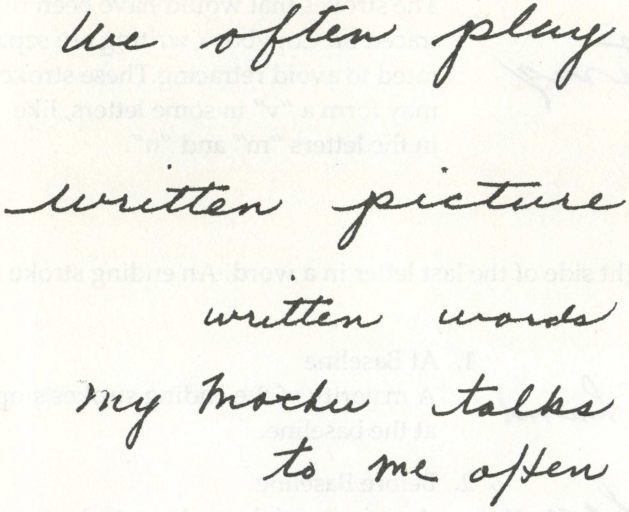
4. Mixed: Varying Locations
Beginning strokes start in a variety of locations so that no location is most common.

R. Beginning Stroke Shape

Look at the shape of the beginning strokes.



1. Wavy Approach Strokes
The beginning strokes of capital "M"'s and "N"'s and "t"-bars are wavy in shape.



2. Rigid Approach Strokes
The beginning strokes are either straight or look rigid as though the writer was copying the Copybook writing.

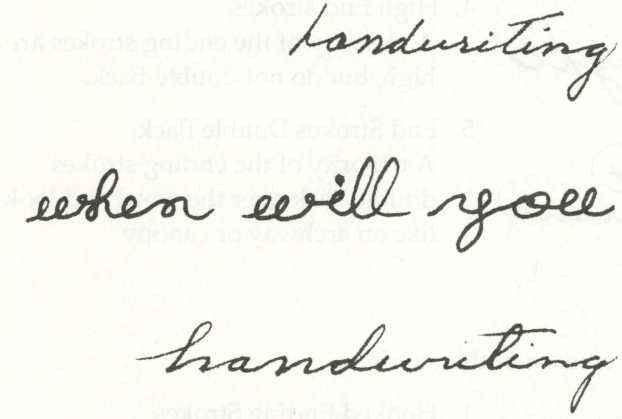
3. Curved
The beginning strokes are curved in shape and look soft and flowing.

4. Omitted Approach Strokes
None of the letters have beginning strokes.

5. Mixed: Both Rigid and Curved
The beginning strokes vary in shape. Some are rigid or straight and some are curved.

S. Retracing

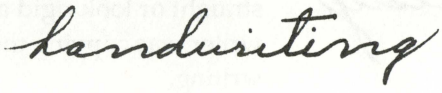
One stroke hides a previously executed stroke. Retracing is often found in Upper Zone and Lower Zone loop formations. Middle Zone closed ovals may also be retraced.



1. Retracing
Many strokes are retraced, with one stroke hiding a previously executed stroke.

2. Looped Small Letters
Many of the small letters have loops, particularly "m" and "n".

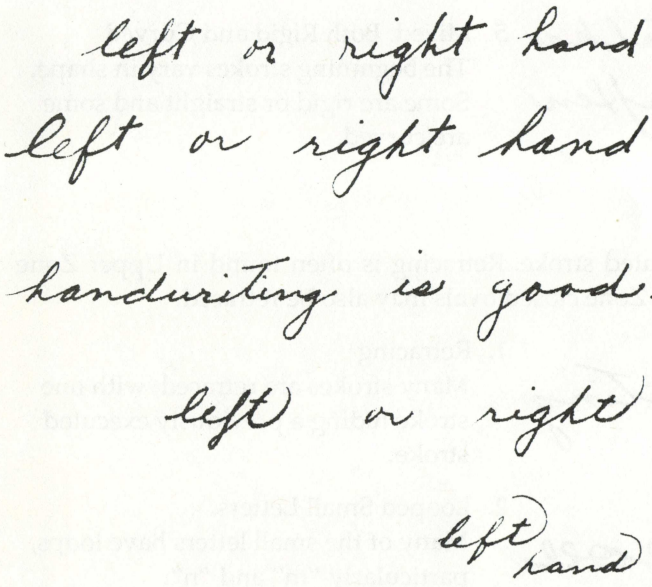
3. Mixed: Some retraced, Some Looped
Some letters are retraced, with one stroke hiding a previously executed stroke, while some small letters are looped.



4. Lack of Retracing
The strokes that would have been retraced on Copybook writing are separated to avoid retracing.These strokes may form a "v" in some letters, like in the letters "m" and "n".

T. Ending Stroke Position

Ending strokes are found on the right side of the last letter in a word. An ending stroke is the final stroke of a word.



1. At Baseline
A majority of the ending strokes stop at the baseline.

2. Before Baseline
A majority of the ending strokes stop before they reach the baseline.

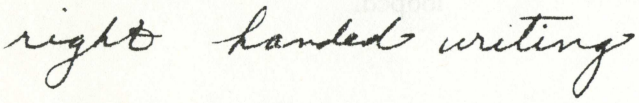
3. In the Middle Zone
A majority of the ending strokes stop in the Middle Zone.

4. High End strokes
A majority of the ending strokes are high, but do not double-back.

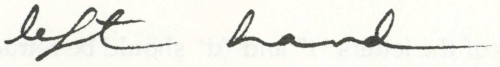
5. End Strokes Double Back
A majority of the ending strokes double back over the word and look like an archway or canopy.

U. Ending Stroke Shape

Examine the shape of the last stroke on each of the words.



1. Hooked Ending Strokes
Some of the ending strokes are curved in shape and look like hooks.



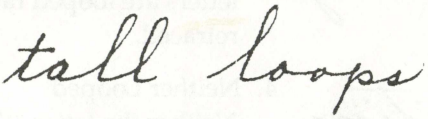
2. Straight Ending Strokes
   Some of the ending strokes are straight like a sword.

II. Upper Zone Indicators

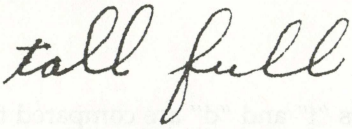
The Upper Zone of writing includes the upward extensions of loops and stems of the bizonal letters "b", "d", "h", "k", "l" and "t", the top of the letter "f" (a trizonal letter), "i"-dots, "j"-dots and "t"-bars, and the upper portions of capital letters.

A. Loop and Stem Extensions

Loop and stem extensions include any parts of letters which extend into the upper zones. Many people use a variety of loops and retracing, to pick the type which is found most frequently.

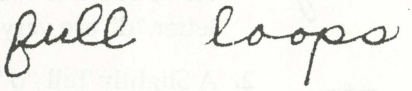


1. Tall, Narrow Loops
   The upper loops of letters are taller than copybook and as narrow as copybook, but not retraced.

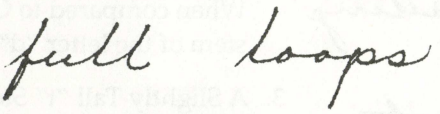


2. Tall, Full Loops
   The upper loops of letters are taller and fuller than copybook.

3. Moderate Loops, Not Retraced
   The upper loops of letters are as tall as copybook and they are not retraced.



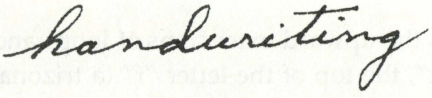
4. Short, Full Loops
   The upper loops of letters are shorter than copybook, but full.



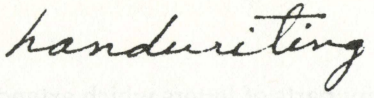
5. Retraced Loops, Any Length
   Whatever the length of the upper loops, they are retraced.

B. "t" and "d"-Loops

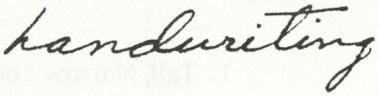
According to Copybook, upper stems of the letters "t" and "d" should be retraced, rather than looped.



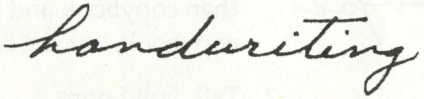
1. "d" Looped, "t" Retraced
   The upper stem of the letter "d" is looped, but the upper stem of the letter "t" is retraced.



2. "t" Looped, "d" Retraced
   The upper stem of the letter "t" is looped, but the upper stem of the letter "d" is retraced.



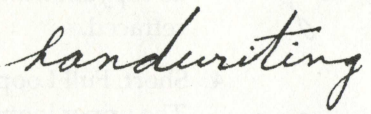
3. Both Looped
   The upper stems both "t" and "d" letters are looped rather than retraced.



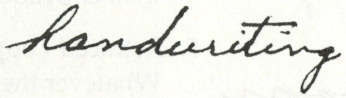
4. Neither Looped
   Neither the letter "t" nor the letter "d" have looped upper stems.

C. "t" and "d" Stem Lengths

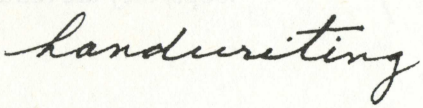
The length of the stems of the letters "t" and "d" are compared to Copybook in order to determine how long they are.



1. A Very Tall "t" or "d" Stem
   When compared to Copybook, the stems of either the letter "t" or the letter "d" are very tall.



2. A Slightly Tall "d" Stem
   When compared to Copybook, the stem of the letter "d" is slightly taller.



3. A Slightly Tall "t" Stem
   When compared to Copybook, the stem of the letter "t" is slightly taller.

handwriting

handwriting

handwriting

handwriting tells tales

written hand

4. Slightly Tall "t" and "d" Stems
When compared to Copybook, the stems of both the letter "t" and the letter "d" are slightly taller.

5. Moderate Stem Length
The stems of both the letter "t" and the letter "d" is the same length as Copybook.

6. Short Stems
When compared to Copybook, the stems of the letters "t" and "d" are short.

7. Mixed: Varying Lengths
The stems of the letters "t" and "d" vary in length.

8. Separated "t" Stem
One or more stems of the letter "t" is separated so that it looks like there are two stems starting at the bottom which then join into one towards the top.

D. "d" Stem Curve

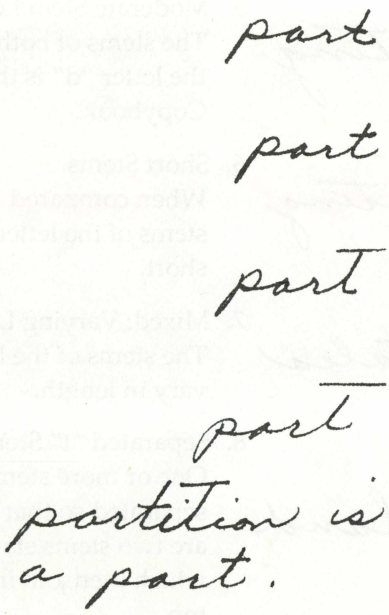
Whatever the height and fullness of the "d" stem, occasionally you will see one which is definitely curved.

1. "d"-stem Curves Leftward
The upper stem of the letter "d" curves to the left.

2. "d"-stem Is Not Curved
The upper stem of the letter "d" is basically straight and does not curve to the left.

E. "t" Cross Positioning

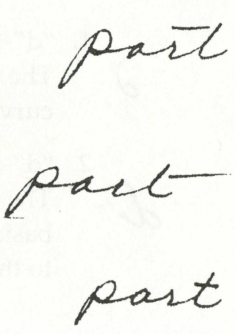
The position of the cross on the "t" often varies within a sample. Pick the most frequent answer.



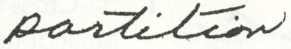
1. "t"-Cross is Low
   Most "t"-bars are placed low on the stem.
2. "t"-Cross is in Middle
   Most "t"-bars are placed in the middle of the stem.
3. "t"-Cross is at the Top
   Most "t"-bars are placed at the top of the stem.
4. "t"-Cross is above the Stem
   Most "t"-bars are placed above the stem.
5. Mixed: Varying Heights
   The "t"-bars are placed in varying heights on the stem and evenly mixed so that there is no type is most common.

F. "t"-Cross Laterality

Laterality refers to placement of the "t"-cross to the left, center or right of the stem.



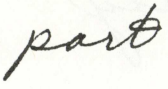
1. "t"-Cross Precedes the Stem
   Most of the "t"-bars are placed more to the left of the stem.
2. "t"-Cross to the Right of the Stem
   Most of the "t"-bars are placed more to the right of the stem.
3. Centered "t"-Cross
   Most of the "t"-bars are centered on the stem.



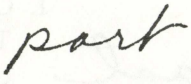
4. Mixed: Some Right, Some Left
The "t"-bars are placed in varying lateral positions on the stem, and evenly mixed so that no type is most common.

G. "t"-Cross Variations

These variations are found occasionally.



1. Knotted "t"-Cross
The left tending stroke of the "t" becomes entangled in a knot.

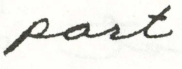


2. Connected "t"-Cross
The "t"-bar is not a separate stroke, but emerges on the right side of a partially retraced stem in the form of a curved stroke to the right.

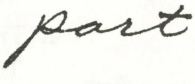
H. "t"-Cross Length

The length of the "t"-bars often varies. Pick the answer which is found most frequently.

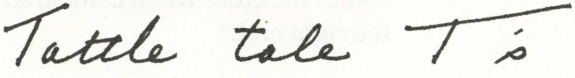
1. Long "t"-Cross
Most of the "t"-crosses are three or more times as long as Copybook.



2. Short "t"-Cross (Copybook)
Most of the "t"-crosses are the same length as Copybook.

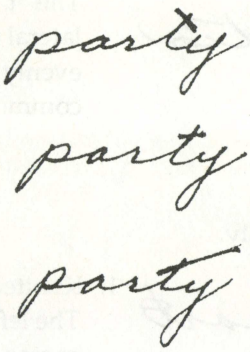


3. Medium-Length "t"-Cross
Most of the "t"-crosses are twice as long as Copybook, but are less than three times as long.



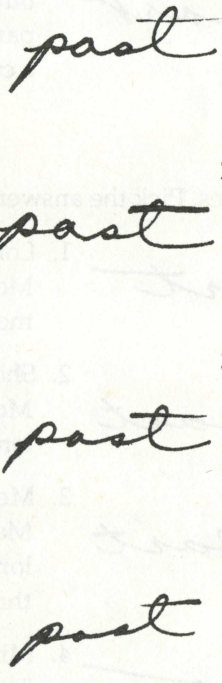
4. Mixed: Lengths
The "t"-crosses vary in length so that no one type is most common.

I. "t"-Cross Slant



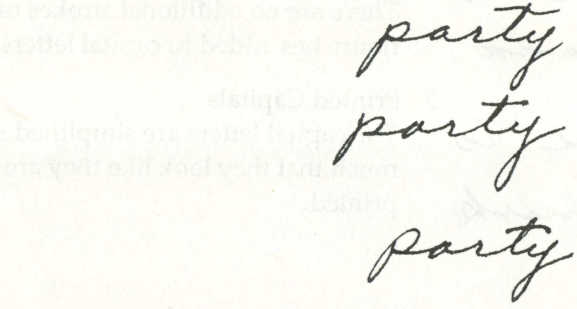
1. "t"-Cross Slants Down
   Most of the "t"-crosses slant down from left to right.
2. "t"-Cross with No Slant
   Most of the "t"-crosses are even, slanting neither down nor up.
3. "t"-Cross Slants Up
   Most of the "t"-crosses slant up from left to right.

J. "t"-Cross Pressure



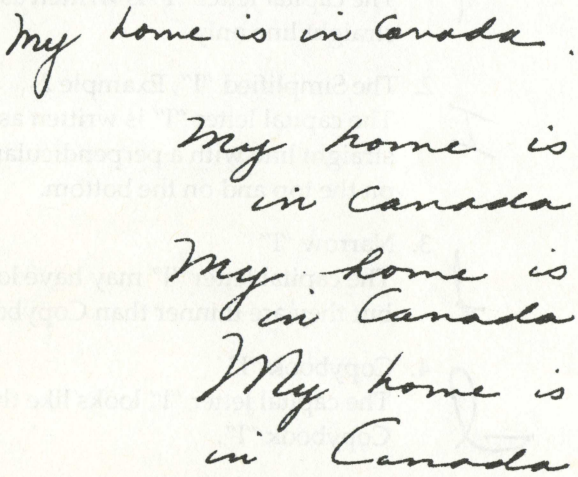
1. Consistently Light Pressure
   The pressure of most of the "t"-crosses is consistently light, regardless of the overall pressure of the writing.
2. Consistently Heavy
   The pressure of most of the "t"-crosses is consistently heavy, regardless of the overall pressure of the writing.
3. Thinner on the Right
   The pressure of most of the "t"-crosses appears to fade out on the right end of the cross when compared to the left end.
4. Thinner on the Left
   The pressure of most of the "t"-crosses appears to fade out on the left end of the cross when compared to the right end.

K. Shape of "t"-Cross



1. Wavy "t"-Cross
   Most of the "t"-bars are wavy.
2. Straight "t"-Cross
   Most of the "t"-bars are straight.
3. Arched "t"-Cross
   Some of the "t"-bars are convex in shape, and look like little arches, bending down on the edges.

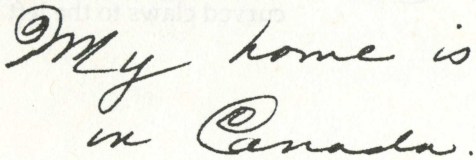
L. Capital Letters



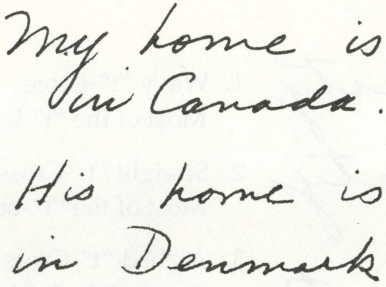
1. Very Small Capitals
   When compared to Copybook, capital letters are very small.
2. Small Capitals
   Capital letters are smaller than Copybook.
3. Normal Capitals
   Capital letters are the same size as Copybook.
4. Large Capitals
   When compared to Copybook, capital letters are larger.

M. Capital Letter Embellishment

Capital letter embellishment refers to any addition to Copybook capital letters which are not needed as a part of the basic letter forms.



1. Elaborate, Flourished Capitals
   There are additional strokes or flourishes which are not needed as a part of the basic capital letter forms and are not found in copybook writing.



2. Plain, Cursive Capitals
   There are no additional strokes or flourishes added to capital letters.

3. Printed Capitals
   The capital letters are simplified so much that they look like they are printed.

N. The Capital Letter "I"

There are several ways to write a capital "I".

1. The Simplified "I", Example 1
   The capital letter "I" is written as a straight line only.

2. The Simplified "I", Example 2
   The capital letter "I" is written as a straight line with a perpendicular line on the top and on the bottom.

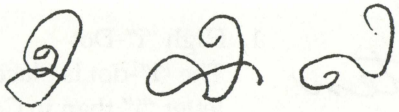
3. Narrow "I"
   The capital letter "I" may have loops, but they are thinner than Copybook.

4. Copybook "I"
   The capital letter "I" looks like the Copybook "I".

5. Circular Formations
   The capital letter "I" looks like two connected circles.

6. Reverse Formations
   The capital letter "I" looks like it has curved claws to the left.

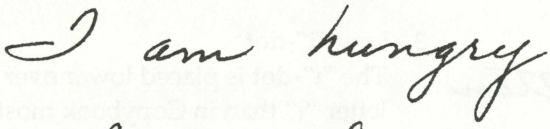
7. Leftward Formations
The bottom part of the capital letter "I" curves to the left, but the curved leftstroke does not resemble a claw.



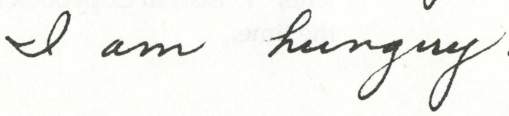
8. Overly Embellished "I"
Extra strokes in the forms of curls or other flourishes are added to the capital letter "I" in a variety of combinations.

O. Slant of the letter "I"

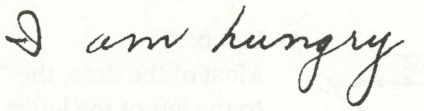
Examine the slant of the capital letter "I".



1. "I" Slants Right
The capital letter "I" leans more to the right than the other writing.



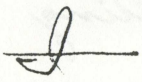
2. Even Slant
The capital letter "I" slants the same amount as the other writing.



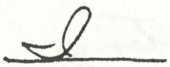
3 "I" Slants Left
The capital letter "I" leans further to the left than the rest of the writing.

P. Verticality of the Letter "I"

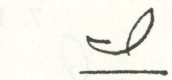
Where is the capital "I" placed in relation to the baseline? Turn the paper sideways and examine the lines of writing as they move across the page.



1. Below Baseline
The capital letter "I" is written below the baseline.

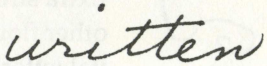


2. On Baseline
The capital letter "I" is written on the baseline.

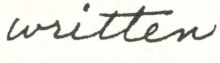


3. Above Baseline
The capital letter "I" is written above the baseline.

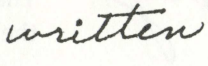
Q. Vertical Location of the "i"-Dot



1. High "i"-Dot
The "i"-dot is placed higher over the letter "i" than in Copybook most of the time.

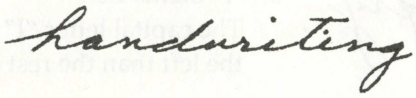


2. Moderately high "i"-dot
The "i"-dot is placed at approximately the same position over the letter "i" as Copybook most of the time.

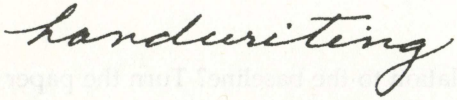


3. Low "i"-dot
The "i"-dot is placed lower over the letter "i" than in Copybook most of the time.

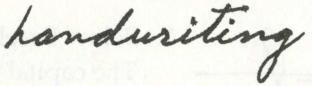
R. Horizontal Location of the "i"-Dot



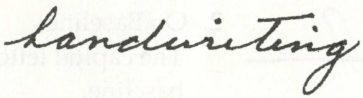
1. Left of "i"
Most of the time, the "i"-dot is placed to the left of the letter "i".



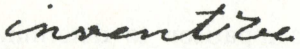
2. Right of "i"
Most of the time, the "i"-dot is placed to the right of the letter "i".



3. Centered "i"-Dot
Most of the time, the "i"-dot is centered over the letter "i".



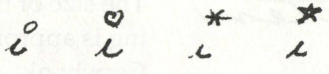
4. Mixed: Some Left, Some Right
The "i"-dot is placed in varied positions over the letter "i" and no one position is more common.



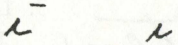
5. Connected to Following Letter
The "i"-dot is connected to the following letter and is hard to recognize as a simple dot.

S. "i"-Dot Substitutions

Occasionally you will see "i"-dots that are not dots.



1. Circle, Star, Heart, Cross, etc.
A circle, star, heart or cross is used instead of an "i"-dot.



2. Dash
A dash is used instead of an "i"-dot.

3. "^" or "v"
A "^" or "v"-shaped formation is used instead of an "i"-dot.

4. Downward Slash
A short vertical line is used instead of an "i"-dot.

5. Regular "i"-Dot
A regular "i"-dot is used.

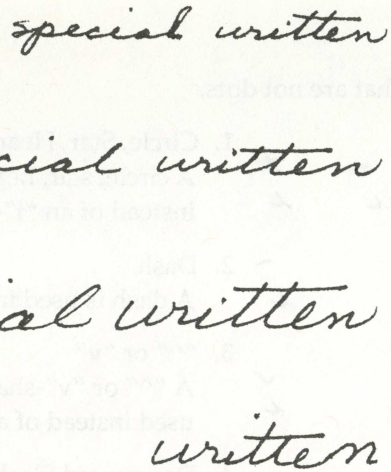
6. No "i"-Dot
"i"-Dots are omitted.

III. Middle Zone Indicators

The Middle Zone refers to the writing area that embodies part or all of every letter of the alphabet and is measured from the baseline to the top of the letter. The Middle Zone primarily covers the space encompassed by the letters with no upper or lower extensions such as "a", "c", "e", "i", "m", "n", "o", "r", "s", "u", "v", "w", and "x", along with the central part of the bizonal and trizonal letters.

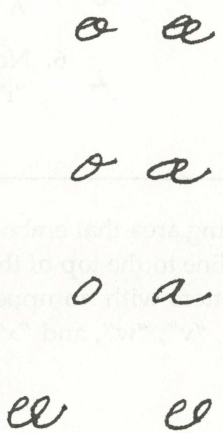
A. Middle Zone Size

Copybook is used as a basis of comparison to determine Middle Zone size. Look primarily at the vertical space between the baseline and the top of the Middle Zone.

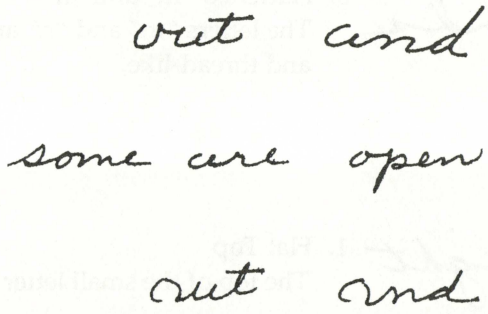


1. Small Middle Zone
   The size of the Middle Zone of writing is smaller than Copybook.
2. Average Middle Zone
   The size of the Middle Zone of writing is approximately the same size as Copybook.
3. Large Middle Zone
   The size of the Middle Zone of writing is larger than Copybook.
4. Variable Middle Zone
   The size of the Middle Zone of writing varies, even though there may be a predominate type.

B. Circle Letters "a" and "o"



1. Double-Looped
   Most of the circle letters "a" and "o" are closed with two loops.
2. Closed, with Loop on Top
   Most of the circle letters "a" and "o" are closed with a single loop on top.
3. Closed, but Not Looped
   Most of the circle letters "a" and "o" are closed, but without loops.
4. Open, with Loops
   Most of the circle letters "a" and "o" are open, and they have loops.



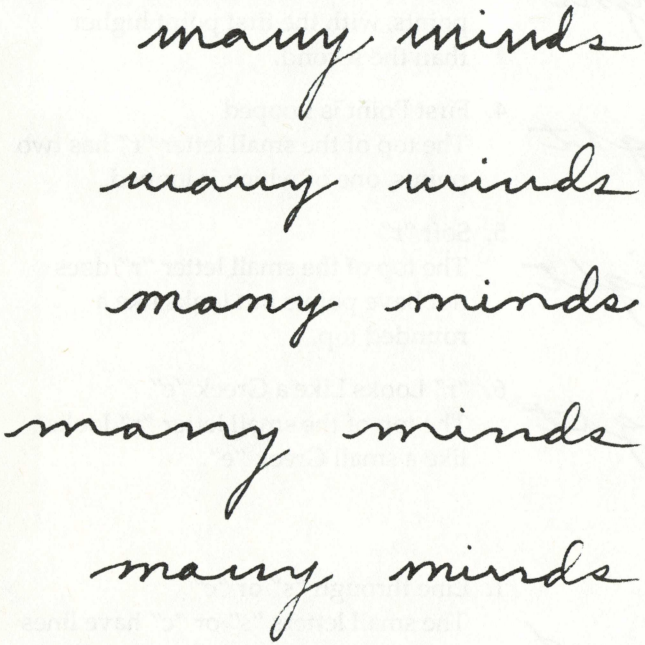
5. Open, without Loops
   Most of the circle letters "a" and "o" are open and do not have loops.

6. Mixed: Some Open, Some Closed
   Some of the circle letters "a" and "o" are closed and some are open.

7. Open at the Base
   One or both of the circle letters "a" and "o" are open at the base. This is very rare.

C. The Letters "m" and "n"

Examine both the tops and bottoms of the letters "m" and "n".



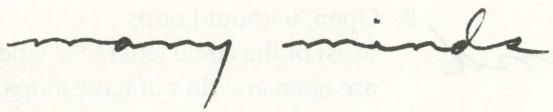
1. Pointed Bottoms and Tops
   The bottoms and tops of the letters "m" and "n" are pointed. [Like a "v" at the Baseline]

2. Rounded Bottoms (like "u"'s)
   The bottoms of the letters "m" and "n" are rounded.

3. Rounded Tops
   The tops of the letters "m" and "n" are rounded.

4. Pointed Bottoms, Rounded Tops
   The bottoms of the letters "m" and "n" are pointed, while the tops are rounded.

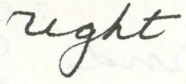
5. Both Rounded and Pointed Tops
   The tops of the letters "m" and "n" are both rounded and pointed.



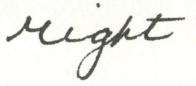
6. Flattened "m" and "n"
The letters "m" and "n" are flattened and thread-like.

D. The Letter "r"

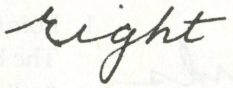
Examine the small letter "r".



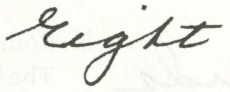
1. Flat Top
The top of the small letter "r" is flat.



2. Two Equal Points
The top of the small letter "r" has two points which are approximately equal in height.

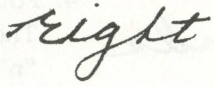


3. First Point is Higher
The top of the small letter "r" has two points, with the first point higher than the second.



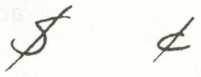
4. First Point is Looped
The top of the small letter "r" has two points, one of which is looped.

5. Soft "r"
The top of the small letter "r" does not have points but looks like a rounded top.



6. "r" Looks Like a Greek "e"
The top of the small letter "r" looks like a small Greek "e".

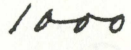
E. Lines Through Letters "s" or "c"



1. Line through "s" or "c"
The small letters "s" or "c" have lines drawn through them so that they look like dollar or cent signs.

2. No Lines through "s" or "c"
The small letters "s" and "c" do not have lines drawn through them.

F. Zeros



1. Zeros are Connected
In number samples, two or more zeros are connected.

2. Zeros Not Connected
In number samples, the zeros are written independently and are not connected to each other.

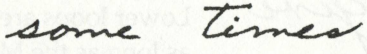
G. The Small Letter "e"

1. Small "e" Like a Greek "e"
The small letter "e" is written like a Greek "e"

2. Not like a Greek "e"
The small letter "e" does not look like a Greek "e"

H. The Small Letter "s"

1. Letter "s" is Printed
The small letter "s" is printed at least one time.



2. Letter "s" is Not Printed
The small letter "s" in not printed.

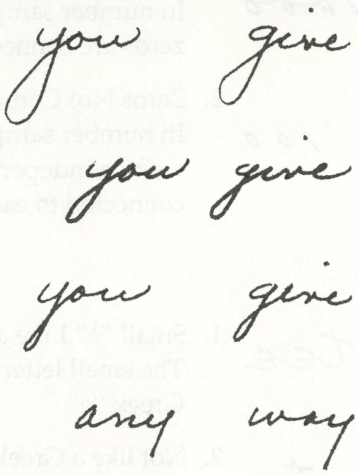
IV. Lower Zone Indicators

The Lower Zone refers to the space between the baseline and the lowest extension of the writing, of each letter that falls below the baseline. The Lower Zone includes the lower exten-

sions of the letters "f", "g", "j", "p", "q", "y" and "z" along with introductory and finishing strokes reaching below the baseline.

A. Lower Loop Fullness

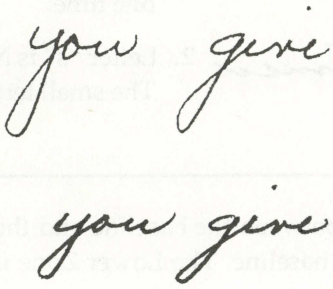
Lower loop fullness refers to width and roundness of lower loops in relation to Copybook.



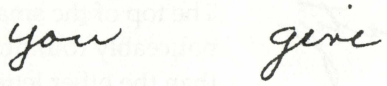
1. Large, Full Lower Loops
   Lower loops are larger and wider than Copybook lower loops.
2. Moderately Full Lower Loops
   Lower loops are approximately as full as Copybook lower loops.
3. Thin Lower Loops
   Lower loops are thinner than Copybook lower loops.
4. Downstrokes Only
   Instead of lower loops, letters such as "y" and "g" have only downstrokes (without upstrokes) instead of loops.

B. Lower Loop Length

Lower loop length is measured from the baseline to the bottom of the Lower Zone letter and compared to the height of the Middle Zone. Copybook lower loops are short, about as high as the Middle Zone.



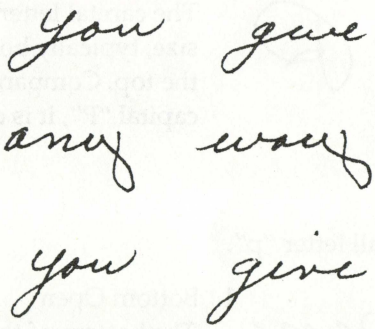
1. Long Lower Loops
   Lower loops are more than 2-1/2 times as long as the Middle Zone, much longer than Copybook.
2. Medium-Length Lower Loops
   Lower loops are 2 times as long as the Middle Zone. They are longer than Copybook, but not extremely long.



3. Short Lower Loops
Lower loops are less than 2 times as long as the Middle Zone, and are about as long as Copybook lower loops.

C. Lower Loop Slant

Compare the slant of the lower loops to the slant of the rest of the writing.



1. Loops Curve Left
Lower loops curve more to the left than the overall slant of the writing.

2. Loops Curve Right
Lower loops curve more to the right than the overall slant of the writing.

3. Loops Don't Curve
The slant of the lower loops is even with the overall slant of the writing.

D. Letter "p" Stems

The small letter "p" is examined.

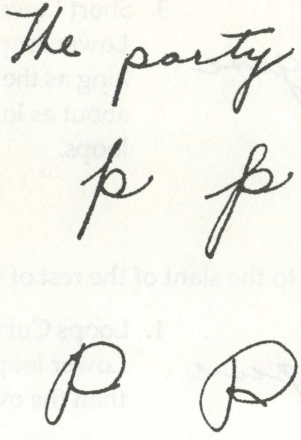
1. Inflated "p" Stems
The stems of the small letter "p" are wider and more full than Copybook.

2. Moderate "p" Stems (Copybook)
The stems of the small letter "p" are narrow like Copybook.

3. Retraced "p" Stems
The stems of the small letter "p" are retraced.

E. Letter "p" Variations

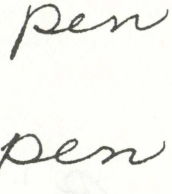
Occasionally you will find special formations on the small or capital letter "p".



1. Round Top On Small "p"
   The top of the small letter "p" is noticeably rounder and smoother than the other letters.
2. High Upper Extension (Copybook)
   The beginning stroke of the letter "p" extends significantly above the top of the "p", and comes to a point.
3. Inflated Capital "P"
   The capital letter "P" is inflated in size, typically both in the stem and the top. Compared to a Copybook capital "P", it is quite large.

F. Letter "p" Closure

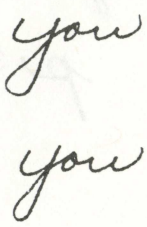
Look closely at the bottom of the small letter "p".



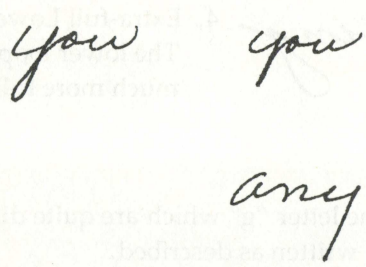
1. Bottom Open
   The bottom of the top of the small letter "p" is open.
2. Bottom Closed
   The bottom of the top of the small letter "p" is closed.

G. "y"-Loops

Examine as many "y" loops as you can find. compare them to copybook "y"'s.



1. Large, Full "y"-loops
   Most of the lower loops of the letter "y" are more full than Copybook.
2. Moderately Full "y"-loops
   Most of the lower loops of the letter "y" are as full as Copybook.

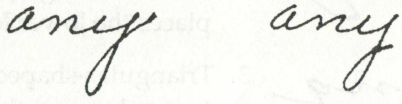


3. Thin or Retraced "y"-loops
Most of the lower loops of the letter "y" are thinner than Copybook or are retraced.

4. Downstroke Only
Most of the lower loops of the letter "y" are straight lines instead of loops.

H. "y"-Loop Closure

Some writers do not complete their "y"-loops. After the downstroke, they start back up but stop before they reach the baseline. If the writer uses some other variation on their "y"-loops, choose "None of the Above".

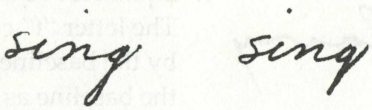


1. Closed "y"-Loops
Most of the loops of the letter "y" are closed.

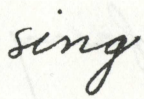
2. Open "y"-Loops
Most of the loops of the letter "y" are open.

I. "g"-Loop Fullness

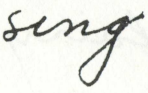
Examine as many "g"-loops as you can find and compare them to Copybook "g"'s.



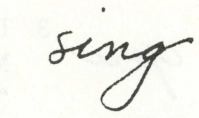
1. Narrow or Retraced Lower "g"-Loops
Lower loops of the letter "g" are narrower than Copybook, or are retraced.



2. Moderately Full Lower "g"-Loops
The lower loops of the letter "g" is about as full as Copybook.



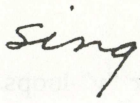
3. Full Lower "g"-loops
The lower loops of the letter "g" is more full than Copybook.



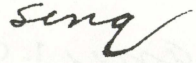
4. Extra-full Lower "g"-Loops
The lower loops of the letter "g" is much more full than Copybook.

J. "g"-Loop Variations

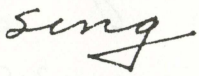
There are several ways of writing the letter "g" which are quite different than Copybook. Select these items if many of the "g"'s are written as described.



1. Downstroke Only
A straight line (downstroke only) replaces the lower loop of the letter "g".



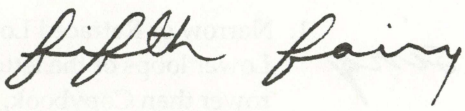
2. Right-tending upstrokes
A line curving up to the right replaces the lower loop of the letter "g".



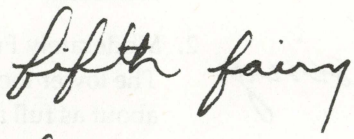
3. Triangular-shaped "g"-loops
Lower loops of the letter "g" are triangular in shape.

K. The Letter "f"

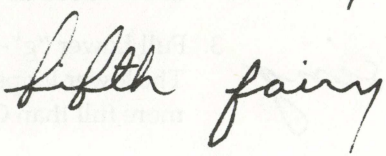
Balance Balance occurs when Upper Zone and Lower Zone extensions of the small letter "f" are similar, thus giving a balanced look to the writing.



1. Equal Above and Below Baseline
The letter "f" can be divided in half by the baseline, with as much above the baseline as below.



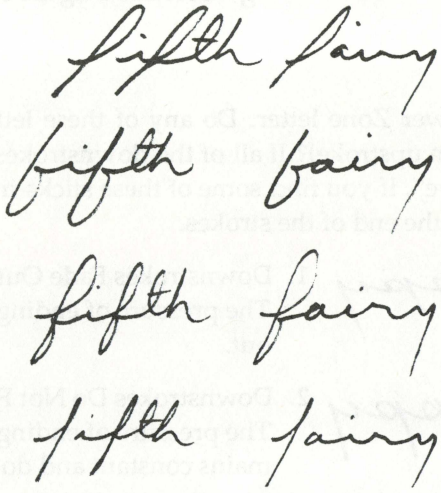
2. Somewhat Unequal
There is somewhat more of the letter "f" above or below the baseline rather than being equally divided.



3. Very Unequal
There is clearly more of the letter "f" above or below the baseline.

L. "f"-Loops

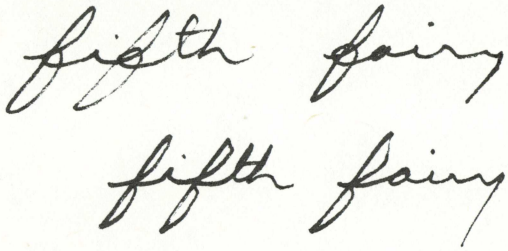
Compare the two loops of the letter "f" to each other.



1. Upper Loop Only
   The letter "f" is usually written with an upper loop, but not a lower loop.
2. Lower Loop Only
   The letter "f" is usually written with a lower loop, but not an upper loop.
3. Both Parts Loop
   The letter "f" is usually written with both upper and lower loops.
4. Neither Part Looped
   The letter "f" is usually written without loops.

M. "f"-Loop Variations

Select these items only if many of "f"'s have the trait.

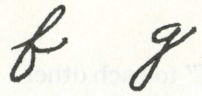


1. Knotted With a Big Loop
   The letter "f" appears to be tied in a knot at the middle.
2. Pointed Loops
   The tops or bottoms of the loops of the letter "f" are pointed.

N. The Letters "f" and "g"

Both the letters "f" and "g" can be written like the figure 8.

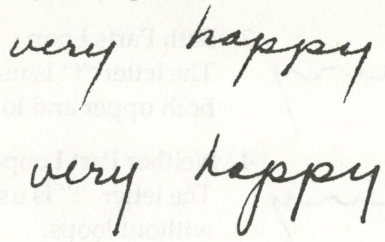
1. "f" and/or "g" look like an "8"
   Either the letter "f" or the letter "g" look like a figure 8.



2. Neither looks like an "8"
   Neither the letter "f" nor the letter "g" look like a figure 8.

O. Ending Stroke Fade Out

Look for words that end with a Lower Zone letter. Do any of these letters end with a downstroke in the Lower Zone (without an upstroke)? If all of the downstrokes are completed with upstrokes, choose "None of the Above". If you find some of these sticks-instead-of-loops, examine the consistency of the pressure at the end of the strokes.



1. Downstrokes Fade Out
   The pressure of ending strokes fades out.

2. Downstrokes Do Not Fade Out
   The pressure of ending strokes remains constant and does not fade out.

APPENDIXES

Appendix A. Glossary

Analysis A separating or breaking up of a writing into its parts to find the nature, proportion, interrelationship, projection of behavior patterns, and personality of the writer. See handwriting analysis.

Angle One of the four basic connective links in writing. Angles force an abrupt change of direction between an upstroke and a downstroke or between a downstroke and an upstroke that breaks the flow of the writing movement. Angles may be found within letters or where one letter connects to the following one.

Balance of Writing Writing is balanced when expansion and compression are equalized. Freedom of movement and release is balanced with tension and restraint.

Balance of Margins Balance of left margin with right margin need not be exact, but should present a harmonious picture. Top margin is considered balanced with bottom margin when top margin is slightly more than bottom margin.

Balance of Zones Balance of zone occurs when Upper Zone and Lower Zone extensions are similar, thus giving a balanced look to the writing. Middle Zone letters should also be in proportion.

Bar A horizontal stroke added to the stem of the letter "t" to complete it.

Baseline The baseline is a line, real or imagined, established by the writer upon which rest the Middle Zone letters and a portion of all the other letters exclusive of their Upper or Lower Zone extensions. It may be even, uneven, erratic or sloped.

Beginning Strokes Beginning strokes are found on the left side of a letter or a word or in a detached letter. These are initial strokes beginning a letter or word which are not necessary to the basic letter form. They may be flourishes, straight or curved, or short or long.

Bi-Zonal Letters Letters that occupy two zones such as "b", "d", "g", "h", "j", "k", "l", "p", "q", "t", "y", and "z".

Blind Analysis An analysis of a writing sample made without knowledge about the author.

Blunt Stroke A thick stroke that ends abruptly. It usually has a squared-off appearance and may be executed with heavy pressure.

Blunt Terminal An abrupt final stroke, usually a downstroke or horizontal stroke which finishes the letter or word with a blunt, squared form.

Body of the Writing The general written content of a script excluding salutation, date and signature. Also known as Text of the writing.

Brain Writing A term used to describe the concept that the act of writing is a conditioned response directed by the subconscious part of the brain. The brain creates a symbol before the act of writing is attempted, and the writing is affected by the emotions through the Limbic System.

Break A gap in any stroke which forms a letter or a word. It is caused by a mental hesitation or a lapse of thought.

Breaks in Words See disconnection. Breaks may occur between letters, usually at a syllable. Breaks occur occasionally when the writer stops to cross a "t" or dot an "i".

Broken Letter A letter with a gap in one of its strokes.

Calligraphy The term to designate beautiful, rhythmatic and graceful handwriting or penmanship.

Capital Letters Enlarged letters, often embellished, used at the beginning of a sentence or a proper noun.

Characteristic A distinguishing writing feature which alerts the analyst to a specific personality trait.

Clarity Clarity is an overall evaluation of handwriting legibility. Letters are clearly formed. Strokes are clean-cut and easy to read. With high clarity, letters or words can be taken out of context and deciphered easily. See legibility.

Closed Writing Writing in which the letters "a", "b", "d", "g", "o", "p", "q", "s" or any other letter for which Copybook requires a closed circle, are consistently closed.

Code Writing Script that is intelligible only to the writer. It may be a secret code, or composed of speed or shorthand that only the writer can decipher.

Compressed Writing Writing in which the letters are squeezed, narrow or retraced. Normal spacing is deleted to the point that the writing is hard to read.

Concealed Stroke That portion of a stroke that has another stroke superimposed upon it. See cover stroke, retraced stroke.

Congruent Signature A measure of similarity between a signature and the text of the writing. See signature.

Connectedness Connectedness refers to the uninterrupted connection of letters within words and the degree to which letters within a word are connected to each other.

Connected Writing Writing in which letters are joined by continuous movement without lifting the pen from the paper. Writing is extremely connected when long words or entire lines are written without interruption and/or capitals are connected to small letters.

Consistency The repeated pattern or use of individual letter forms. This may be monotonous repetition or a rhythmic consistency.

Controlled Writing Overly regular letter form, along with neat "t"-cross and "i"-dot placement. Space is consistent and even.

Copybook The normal standard form of writing used in schools as a model for students to imitate. Each language has its own Copybook standard. In the United States, the Palmer and Zaner-Bloser methods of penmanship are typically taught.

Corrugated Writing Writing strokes which are characterized by alternate furrows and ridges. They are often ragged, written with an irregular, trembling motion and can be felt on the back of an original writing sample with heavy pressure. See embossing, pressure.

Coverstroke A stroke that, by failing to move forward at its start, either retraces or covers the preceding stroke. It is similar, but not the same as, a retraced stroke. It may not actually cover the previously formed stroke, but instead floats above it. See retraced strokes.

Curling An enrolled stroke that curls or rolls into itself. A knotted oval or beginning or ending stroke. These strokes are often found on capitals.

Cursive Writing Continuous writing in which letters are connected within words as prescribed by Copybook.

Diacritic An element added to complete certain letters such as a dot over the "i", a bar on a "t" or an accent mark. It is a mark added to a letter to distinguish it from a similar letter or to give a particular phonetic value.

Diagonal Stroke A stroke which moves in a diagonal direction to or from the baseline, although it need not be joined to the baseline (such as a downslanting "t"-bar).

Direction of Writing Modern Western writing is ordinarily from left to right. Attributed to a preference for right-handedness, the custom can be traced back to ancient times.

Disconnected Writing Lack of connective strokes which ordinarily link letters as prescribed by Copybook. Each letter is set down as a detached entity.

Disintegration Writing which is incomplete or breaks apart, because of the absence of upstrokes or other parts of the letter formation. Poor legibility is the result.

Document Examiner One who examines signatures and documents for the purpose of determining their authenticity. A Document Examiner is usually trained in Forensic Sciences, including the analysis of papers and inks. Often called a Questioned Document Examiner. See handwriting expert.

Dominant Trait A specific handwriting trait which prevails over other given traits. Its striking nature or the marked frequency of its use subordinates the other traits in that writing.

Dot The smallest writing symbol. A small, round mark made by placing the point of the pen or pencil on the paper and then removing the writing instrument from the paper.

Downstroke A writing stroke directed towards the writer's body and the bottom of the page.

Embellishment Any addition to the Copybook standard of writing which is not needed as a part of the basic letter form. An extra stroke appended to a letter form which is in excess of Copybook form. See flourish.

Embellished Writing Writing in which there are many flourish-type elaborations.

Emphasis Accentuation of a stroke or letter by heavy pressure, enlargement of the normal size, underlining or embellishment, or different style from the rest of the writing text.

Embossing The indentation of strokes on the paper caused by excessive pressure. The result may be felt on the back of the writing page. See corrugations, pressure.

Enclosed Space An area which is totally enclosed by loops, either as prescribed by Copybook or not. Examples include the loop of the letters "y", "l", "f", "g", "o", a loop preceding the capitals "M" or "N", or as found in embellished writing. See loop.

Ending Strokes Ending strokes are found on the right side of the last letter in a word or in a detached letter. The final stroke of a letter or word. See finals.

Exaggerated Writing Writing in which one or more features have been overemphasized with the result that the writing style is particularly noticeable.

Expanded Writing Writing in which the distances between downstrokes are all greater than the heights of the downstrokes.

Expansion Judgment of the writing pattern as compared to the writing space. The size of the individual letters and the horizontal or vertical proportions determine how much expansion is present.

Expressive Movement Graphic patterns recorded in the movement of writing which reflect the dynamic processes within the personality.

Extension, Horizontal Strokes lengthened and spacing widened toward the right.

Extension, Vertical The extension of strokes or loops of letters such as "b", "h", "g", or "y" which reach into the Upper or Lower writing zones. A measurable quality that measures the distance from the baseline up or down to the ultimate extension, rather than the length of the stroke itself.

Factor Any part of a letter or stroke that can be analyzed and interpreted into a personality trait or action.

Finals The final stroke or flourish of a letter or word after completion of the full letter form. See ending strokes.

Fixed Sign "Stroke-for-a-trait" method of analyzing writing first introduced by Abbe Michon. Atomistic Graphology. A term for fixing a psychological meaning to a specific letter formation.

Flourish A decorative stroke used as an accessory to the standard letter form. A curved swinging stroke, placed either at the beginning or end of a word, or used as a "t"-bar, which calls attention to the script. See embellishment.

Fluctuation Departure from the normal Copybook standard in pressure, baseline, size, slant or spacing. Alternating changes of direction.

Foot Writing Writing executed with the foot by holding the pen between the toes.

Fullness A spatial quality of increased size, width and roundness in letter forms and connecting strokes, utilizing much of the background of the writing surface. Manifested primarily in Upper Zone and Lower Zone loops, but it can also be found in Middle Zone formations, especially oval letters.

Gap A large space or break between letters, words, or lines of writing.

General Impression The spontaneous impression one receives from a script when one is completely passive and receptive.

Graphodyne A mechanical device invented by Klara Roman used for registering changes in writing speed and pressure during the act of writing or drawing.

Graphology A method of determining the character and/or personality of a writer through a study of his script. The term is derived from Greek "Grapho", meaning "I write" and "Logos" meaning word, language or statement. Coined by Abbe Michon in 1872 to refer to the art and science of Handwriting Analysis.

Graphometry The interpretation of behavior and personality from handwriting by the technique of measuring and assigning proportional values to such variables as slant, size, width, height, etc.

Grapho-Therapy A counseling technique which changes handwriting style to induce beneficial changes in the writer's attitude and/or behavior.

Grip-Pressure Also called Secondary Pressure, the pressure exerted by the fingers in gripping and holding the writing instrument. Not to be confused with writing pressure or hand pressure.

Handedness The preferred use of one hand over another. The dominant hand is superior in its motor aptitudes, quickness, muscular strength, manual skill and tactile discrimination.

Handwriting A form of expressive movement peculiar to an individual and executed by the hand. The graphic equivalent of speech. A system of letters, words and symbols written to communicate thoughts, ideas or messages.

Handwriting Analysis The art and science of analyzing written communication for the purpose of evaluating personality. See analysis.

Handwriting Expert A Documents Examiner who is qualified by the courts to testify as an expert. One who works with questioned documents for the purpose of determining for the court the validity of signatures and other written communication. See documents examiner.

Handwriting Sample Any writing offered for analysis. The best sample is written on unlined paper without knowledge that it is to be analyzed. Two or more pages written at different times give the analyst enough writing to prepare a thorough analysis. Spontaneous writing, not copied, with a pen which the writer is comfortable with provides a natural, relaxed sample that can reveal the real personality.

Heavy Writing Broad strokes of the writing instrument usually caused by pressure.

Hieroglyphics Pictorial writing created by the early Egyptians. Sometimes used as a derisive description of poor handwriting.

Hook An involuntary curved or angular formation often found as a beginning or ending stroke.

Ideogram A picture symbol within the writing. In addition to representing objects, and ideogram may express ideas, names, qualities or actions. These are often subconscious symbols that may be found hidden within the writing.

I-Dot A Diacritic An important Upper Zone factor with many variations which include stars, circles, curves, dashes or tent-shaped formations.

Illegible Writing Deteriorated writing form caused by speed or faulty execution. Any part of a letter or word taken out of context that cannot be deciphered is illegible.

Indicator A stroke, mark, movement, spatial relationship or other writing feature that suggests meaning to the analyst. It points to one or more possible interpretations.

Inflated Loops or Stems Loops or stems which are larger than the size prescribed by Copybook.

Interspace The blank space between letters, words or lines of writing. See spacing.

Interpretation The process of applying a personality trait to handwriting factors or combinations.

Irregular Writing Writing in which there are inconsistencies in size, slant, pressure, spacing or other graphic indicators which are usually found in the Middle Zone of writing.

Knotted Strokes Also called Tied Strokes. Often found in the letters "t", "k", "f", "p" or "s" in which the left tending stroke becomes entangled in a knot.

Large Writing Writing in which the Middle Zone is larger than in Copybook.

Legibility Quality of writing which is clear in arrangement and detail. Writing which is readable and clear even when parts are taken out of context. See clarity.

Letter A standardized character used in writing or printing to represent a speech sound.

Letter Form A standardized form found in the Copybook samples taught in American schools.

Line When the writing proceeds from left to right across the page, the trend of which can take various directions.

Line Spacing The distance between successive lines of writing, measured from baseline to baseline.

Longhand Cursive writing in which words are written out in full, in contrast to shorthand or code writing.

Loop The enclosed space between upstrokes and downstrokes found in letters such as "l", "b", "f", "g", "y", "j" and "q" which typically extend into the Upper or Lower Zones of writing. Loops can have varied degrees of fullness depending upon the expansion and curves of the sides of the loop. They may take many forms such as triangular, crooked, cramped, twirled, overly-large, etc. See enclosed space.

Lower Zone The writing area that embodies the part of each letter that falls below the baseline. The Lower Zone of writing includes the lower extensions of the letters "f", "g", "j", "p", "q", "y" and "z" along with introductory and finishing strokes reaching below the baseline.

Lower Zone Length The distance from the baseline to the lowest point at which the loop or stroke extends into the Lower Zone.

Margins A defined form of blank space that surrounds the body of the script on a page of writing which is formed by the arrangement of the writing lines on the page.

Left Margin The space between the left edge of the paper and an imaginary vertical line drawn between the beginning strokes of the first and last lines on the page. Left Margin is more easily controlled than Right Margin.

Right Margin The space formed between the right edge of the paper and the ends of each written line. This may be regular or irregular.

Mark Any symbol or sign which represents a signature. A cross is generally recognized by courts as an authentic signature, especially if it is witnessed.

Middle Zone The writing area that embodies part or all of every letter of the alphabet and is measured from the baseline to the top of the letter. The Middle Zone primarily covers the space encompassed by the letters with no upper or lower extensions such as "a", "c", "e", "i", "m", "n", "o", "r", "s", "u", "v", "w", and "x", along with the central part of the bizonal and trizonal letters.

Middle Zone Height The distance from the baseline to the top of a Middle Zone letter.

Mirror Writing Writing which begins at the right and moves left. Letters are reversed, so the writing can only be read easily by looking in a mirror. Some left-handed persons begin writing in this manner, and fewer than 15% of the general population are capable of it.

Movement A major premise of analysis which involves the qualities of expansion, coordination, speed, pressure, direction and rhythm.

Mouth Writing Writing which is done by putting the writing instrument in the mouth using lips and teeth to guide the pen. Paraplegics sometimes gain efficiency in writing in this manner. Narrowness Writing in which the width, when measured along the baseline from downstroke to downstroke, is less than the height of the downstrokes. Upper Zone and Lower Zone loops are less than half the width of the Middle Zone height. Middle Zone ovals are thin and compressed. Space between letters and words is less than Middle Zone height.

Nationality The country of one's origin or education. A necessary fact for the analyst to know in order to determine which Copybook standard to compare the writing to.

Natural Writing Writing that is free-flowing, spontaneous, expressive, alive and unpretentious.

Numbers Ciphers which represent numerical values. Like letters, they are formed by strokes and may be made small or emphasized by being enlarged, decorated or the pressure intensified. Numbers can be analyzed and personality traits drawn from their formations.

Opinion A written report from a Document Examiner. Contains a description of the method of analysis used, the date of the document and a written opinion regarding questions involved in the original request from the client.

Organization The qualities of balance, rhythm and harmony found in a writing sample. Includes harmonious arrangement of margins, letter form and word and line space.

Originality Writing which consistently differs from the Copybook standard without impairing legibility or aesthetics. Contains original forms and unusual connections.

Ovals Enclosed spaces, especially of Middle Zone letters found in the letters "a", "o", "p", "g", "b", or "q", or added as an embellishment to any other letter.

Overall Impression The sensory impression or feelings one gets when the handwriting sample is held at arm's length either in the upright or upside-down position.

Overconnectedness Writing in which the words are connected one with another.

Overcontrol Monotonous regularity of form and movement.

Palmer Writing Method Copybook. A system of writing developed by A.N. Palmer and taught in American schools advocating a "rapid, plain, unshaded, coarse-pen, muscular movement of writing". The method stressed muscle arm movement and exercises performed with rolling movements of the arm from the shoulder to the wrist. The fingers were to remain passive.

Pattern The arrangement, form and movement of the writing which presents a specific picture value.

Pen-Hold The manner in which the writing instrument is held; namely, the position that the thumb and forefinger take in gripping the body of the instrument.

Penmanship The art or skill of writing with a pen.

Personality Characteristic patterns of behavior and response used in adapting oneself to the environment.

Pictorial Writing Writing that is expressed by drawings, symbols or pictures to describe thoughts. These writing forms are usually pleasing to the eye, original and present an artistic picture.

Pointed Ending Writing in which the ending of a word or the end of a single stroke is made to appear as the sharp point of a knife. Often found in "i"-dots, "t"-bars, punctuation marks and word endings.

Pressure Pressure consists of the degree of the frictional stroke on the paper. The energy applied to the writing instrument which produces an impression on the paper and reveals embossing on the back of the paper. Embossing distinguishes "genuine pressure" from that of a broad pen surface that produces a heavy stroke but actually uses little pressure. Pressure produces thickness, darkness, sharpness and shading in the writing.

Projection An image charged with an individual's wishes, day-dreams, anxieties and frustrations which finds a suitable outlet through the text of writing or the signature.

Projective Technique A method of appraising dynamic factors in the personality which are projected as a dynamic whole. An accurate evaluation tool and practical technique of personality mapping developed by Klara Roman.

Psychogram A term coined by Hollingworth in 1922 and developed by Klara Roman and George Staempfli to measure forty writing factors as a means to construct a personality profile from the writing.

Psychogram Guide A measuring instrument used to measure Middle Zone Height, Upper and Lower Zone Length, Right and Left Slant, Fullness, Narrowness, Horizontal Expansion, Right or Left Margins and various letter formations and placement.

Punctuation The system to mark pauses, accents or expressive emphasis within the writing. The most common ones are the comma, period, question mark, exclamation point, colon and semi-colon. Does not include the Diacritics such as "t"-bars and "i"-dots.

Quantitative Analysis The mathematical computing of trait and syndrome strengths on a numerical scale.

Regularity Consistency in Middle Zone Height, in the distance between downstrokes and in the slant of the writing.

Retracing One stroke hides a previously executed stroke. Often found in Upper Zone and Lower Zone loop formations. Middle Zone closed ovals may also be retraced. See concealed strokes.

Retraced Writing Writing in which a downstroke precisely covers the preceding upstroke, or an upstroke covers the preceding downstroke.

Scribble Playful self-expression with a writing instrument. Aimless marking on a paper. Patterns practiced in childhood may persist into adulthood where they are revealed in Doodles.

Sharpness of Form Angles. Copybook forms which should be rounded are executed with sudden changes of direction which produce angled Upper Zone and Lower Zone loops and Middle Zone letters such as "m", "n" and "h".

Sign A graphic form that is established as giving evidence to a certain character trait such as a hook, flourish or letter formation.

Signature Name or symbol used on a legal or personal document to identify the signer. A signature may consist of one or more names depending on the custom of the country of the writer. A signature is a symbolic picture of what a person wants others to see while the handwriting in the text of a letter is characteristic of the individual's true personality. Writers may add a little height or pressure, change the slant or modify their handwritten signatures in varied ways from the text of their writing. These specific variations between signature and text correspond with specific traits which the writer wishes to present differently to others.

Simplification A simple writing form that sheds non-essential strokes including initials and finals. Streamlining letter form to facilitate speed and clarity. Printed forms, especially block printing, show this economy of motion.

Slant The angle formed by the downstroke in the Upper and Middle Zones with the baseline of the writing. Usually categorized as left, right, vertical or variable. Angles less than 45 degrees left or right are moderate, while angles greater than 45 degrees are rated extreme.

Slow Writing Carefully executed writing which is usually rounded, large and monotonous. Diacritics are placed carefully ("t"-crosses are controlled and neat, and "i"-dots are meticulously placed above the "i"-stem).

Spacing Spaces are found around the whole page of writing (the margin), in the amount of room the letters take up (letter size) and in the generous or compressed usage of space between letters, lines and words.

Speed Speed is a measure of the tempo of writing as it proceeds across the page. Speed depends on many things including the mechanics of the writing position, the writer's comfort, the time available for writing and the reason for communicating. Speed can be determined by the rhythmic pattern of the writing, by the stops and directional changes, the number of short-cuts, abbreviations, simple letter forms and Diacritics placed to the right of the basic letter form such as right-slashed i-dots and t's crossed to the right of the stem. Light pressure and medium-sized writing forms contribute to speed.

Spontaneity Writing produced by natural impulse, without effort, premeditation or restraint of writing movement.

Stair-Step Words which start at the baseline but slant up or down as the letters progress. By drawing a baseline under each word, a "step" formation develops.

Straight Stroke A stroke which extends in any given direction without curving until changing direction.

Stroke A single writing movement which begins with a dot and continues until direction is changed. Six basic strokes are a dot, line, curve, hook, circle and loop. A stroke may be long or short, curved or straight, thick or thin, or blunt or pointed.

Tic A short, involuntary inflexible stroke at the beginning of a word or letter.

Trait A personality characteristic capable of being analyzed through factors within the handwriting.

Trait-Stroke Graphology An atomistic, rather than holistic, method of handwriting analysis developed by Abbe Michon where each stroke equates with a personality trait.

Tremor Unsteady, wavering or tremulous strokes due to breaking down of muscular control. May be caused by age, illness, nerves, alcohol or drug abuse or emotional stress and trauma. Most often found in strokes made by the extensor muscles.

Trizonal Letters A writing movement which encompasses all three zones. The letter "f" if the only natural standard of tri-zonal movement. Many people make capitals which cover three zones and occasionally may create forms which dip into the Lower Zone unnaturally or soar into the Upper Zone without cause.

Underscoring The line under a signature or other part of the writing to emphasize its meaning. The underscoring stroke may be produced with great variations.

Unizonal Letters Letters which are formed completely within one zone, usually the Middle Zone, such as "a", "c", "e", "i", "m", "n", "o", "r", "s", "u", "w" and "x".

Upper Zone The Upper Zone of writing includes the upward extensions of loops and stems of the bizonal letters "b", "d", "h", "k", "l" and "t", the top of the letter "f" (a trizonal letter), i-dots, j-dots and t-bars, and the upper portions of capital letters. Upper Zone extensions of the letters "t" and "d" are not to be used for measurement of this indicator.

Upper Zone Height The distance from the baseline to the highest point of a bi-zonal letter projecting into the upper zone.

Upstroke Any part of a letter that proceeds in an upward direction.

Variables of Writing Any variation from the Copybook form. The possible number is infinite. Graphologically, the usual variables can be found in size, slant, speed, spacing, letter form and pressure.

Width The width of the letters in relation to the height. Middle Zone letters are "normal" or standard if they are as wide as they are high. Upper Zone and Lower Zone loops normally are half the width of the Middle Zone Height.

Zaner-Bloser A Copybook style of writing commonly used in American schools.

Appendix B.
Professional Graphological Organizations

For information about classes and materials for further study, contact the author:

Dorothy Hodos
1211 El Solyo Avenue
Campbell, California 95008
(408) 377-6775

The following national organizations are dedicated to promoting handwriting analysis and setting standards for its practitioners. They also offer classes and literature.

American Handwriting Analysis Foundation
1166 El Solyo Avenue
Campbell, California 95008
(408) 377-0922

International Graphoanalysis Society
111 N. Canal Street
Chicago, Illinois 60606
(312) 930-9446

American Association of Handwriting Analysts
820 W. Maple
Chicago, Illinois 60521
(312) 325-2266

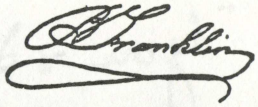
Council of Graphological Societies
NCR-01 Box 208A
Naples, Idaho 83847
(208) 267-5818

Handwriting Analysts International
1504 W. 29th Street
Davenport, Iowa 52804
(319) 391-7350

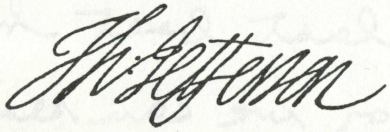
Appendix C.
Celebrities' Signatures

Political Figures

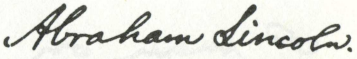
John Hancock
First Signer of the Declaration of Independence



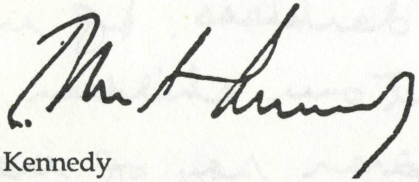
Benjamin Franklin
Inventor and Statesman



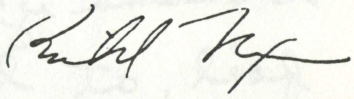
Thomas Jefferson
President of the United States, 1801-1809



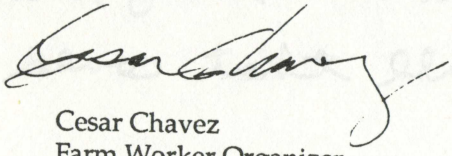
Abraham Lincoln
President of the United States, 1861-1865



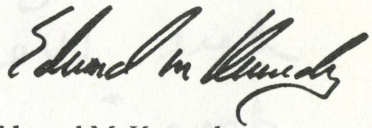
John F. Kennedy
President of the United States, 1961 to 1963



Richard Nixon
President of the United States, 1969-1974



Cesar Chavez
Farm Worker Organizer



Edward M. Kennedy
United States Senator

Letter From Ronald Reagan
United States President, 1980-

July 26 1980

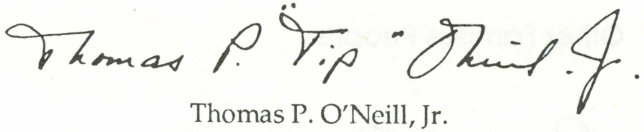
To Mr. Herman M. Darwich

"You & I have a rendezvous with destiny. We can preserve for our children this, the last best hope of man on earth, or we can sentence them to take the first step into a thousand years of darkness. If we fail, at least let our children & our children's children say of us that we justified our brief moment here. We did all that could be done."

Ronald Reagan

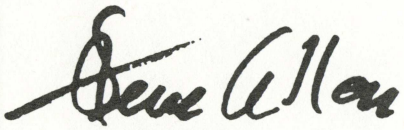
Sincerely,

Geraldine A. Ferraro
Vice Presidential Candidate

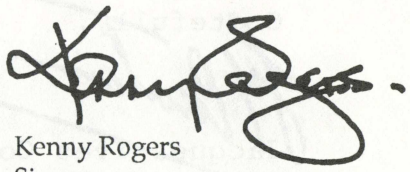


Thomas P. O'Neill, Jr.
Speaker of the House

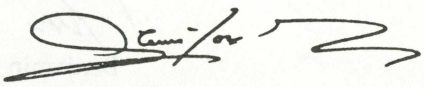
Entertainers



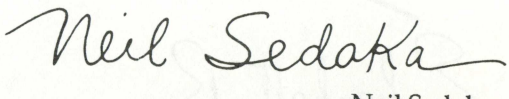
Steve Allen
Comedian



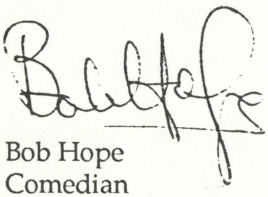
Kenny Rogers
Singer



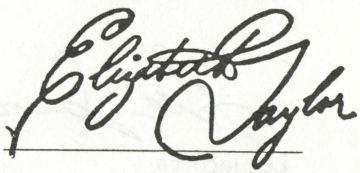
Glenn Ford
Actor



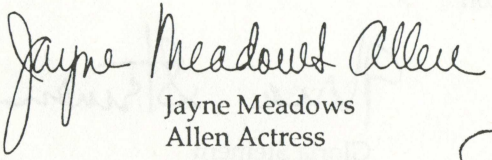
Neil Sedaka
Singer



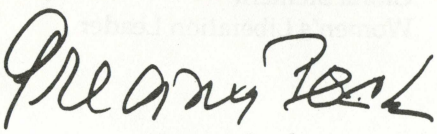
Bob Hope
Comedian



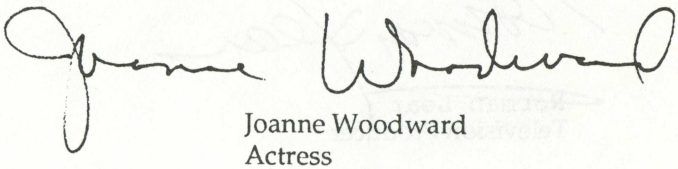
Elizabeth Taylor
Actress



Jayne Meadows
Allen Actress

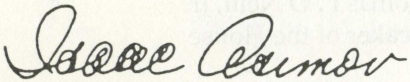


Gregory Peck
Actor

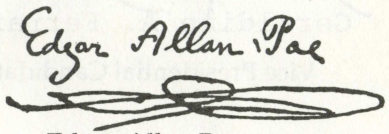


Joanne Woodward
Actress

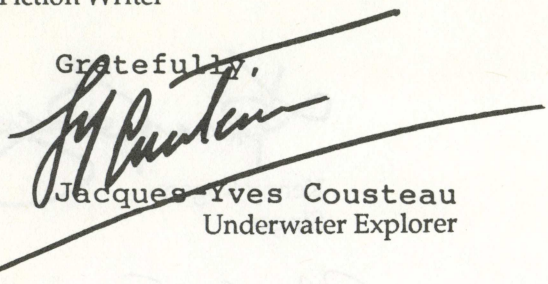
Other Famous People



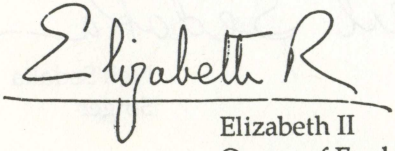
Isaac Asimov
Science Fiction Writer



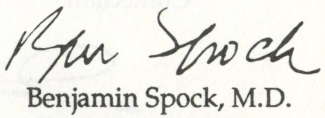
Edgar Allan Poe
Short Story Writer and Poet



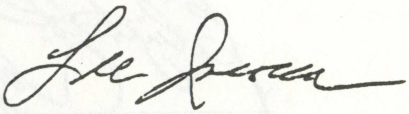
Jacques-Yves Cousteau
Underwater Explorer



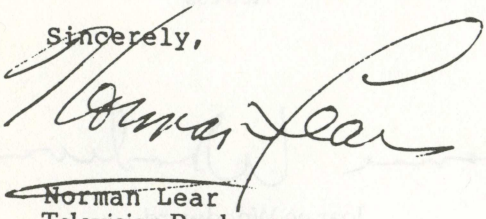
Elizabeth II
Queen of England



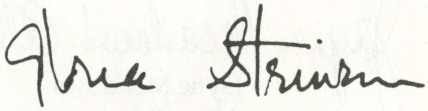
Benjamin Spock, M.D.
Child Rearing Expert



Lee Iacocca
President of Chrysler Corporation



Norman Lear
Television Producer



Gloria Steinem
Women's Liberation Leader

Appendix D. Bibliography

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About the Authors

Garth Michaels has a Master's Degree in Psychology from the University of Colorado and a National Career Counselor Credential. He has many years of assessment, counseling, and program development experience, and developed the vocational testing program for the Y.W.C.A. in San Jose. He is the Founder and Director of Career Testing and Counseling in Palo Alto, California where he helps people change careers or make informed career decisions.

Marilyn Maze, a software design consultant specializing in computerized career planning materials, is the author of several other programs including Micro-SKILLS and Career Finder. She holds a Master's Degree in Counseling from San Francisco State University and has provided career counseling services since 1975. She is also the past Director of EUREKA, the California Career Information System.

Dorothy Hodos, practicing graphologist for over 20 years, has been certified by the American Handwriting Analysis Foundation. She studied with Charlie Cole, and has expanded her knowledge by studying various courses and attending classes offered by many of the "greats" in the graphological world.

Ms. Hodos teaches, lectures, does analyses, and writes articles for various graphological journals. She is active in the American Handwriting Analysis Foundation. She is a past president of this organization and has received its Gold Nibs Award for Special Graphological Contributions and the President's Merit Award, 1980.

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Perhaps the biggest thanks belong to Steve Kendall, C.G.A., for reviewing early versions of the program, making numerous valuable contributions, and providing the celebrity writing samples.

Mr. Michaels would like to offer a special thank-you to his friend, Susan Michalec, who hung in there during the duller and poorer stretches of this work.

We greatly appreciate the contributions of the skilled craftspeople who created the packaging, including Jill Martin for her graphic designs, Rose Friesen for the Victorian style drawings, Fred and Pauline Felder for the proofreading and typesetting, and Virgil and Michael Bolin for the careful and loving printing.

Ciasa—*Career Information and Software Associates*
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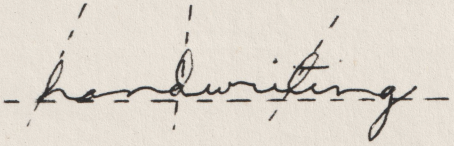
Handwriting Analyst Guide Instructions

The plastic guide for use with the Handwriting Analyst program has three sections. The Slant Gauge attempts to make the difficult job of measuring slant a bit easier. The best way to measure slant is to first use the edge of the guide and a pencil to emphasize the slant of various letters in the writing as shown below. Draw the baseline, then draw a line connecting the highest point and intersection of the strokes at the baseline. After drawing several of these angles, place the slant gauge over them and see where the majority of the angles fall. The number on the Slant Gauge indicates the answer to item C in Part I of the Handwriting Analyst program.



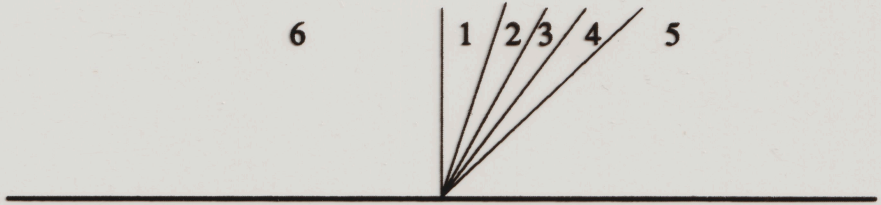
The Size Gauge is intended to help with question A in Part III. Average middle zone is as high as one of the squares in this gaugeas high as one of the squares in this gauge. Small writing in half of one square or lower. Large writing is one and a half times as high, or higher. "Variable" crosses between at least two of these sizes.

You may also wish to use the size gauge to measure compression/expansion, upper and lower zone size, etc. But remember that all other questions refer to the relative size of the writing, so you must compare the size of the middle zone to the size of the other zones. For example, if a person has a small middle zone, their lower zone would be considered long if it extended two squares below the baseline on the gauge. But a person with large writing would need to make much longer lower loops to be considered to have a long lower zone.

The third section of the guide includes the entire alphabet of copybook letters, for your convenience, so that you do not need to flip back to that page over and over. These letters reflect standard copybook writing size, unlike the letters in the manual which were reduced to fit on the page.

Handwriting Analyst Guide

Slant Gauge



Size Gauge

Copybook Letters

A B C D E F G H I J K L M

N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p

q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0

Getting Started

There are programs and data on both sides of this disk. Side One is on the front (the side with the label) and Side Two is on the back. The program is not copy protected. Before you use it, you should copy both sides onto a fresh disk (or two disks if you prefer) and save the original disk for making new copies if the first copy ever fails. Both Side One and Side Two must be unprotected (notched) since data is written there as you run the program. Note that the original disk is write-protected on both sides so the program cannot be run using this disk.

To run the program, place Side One in Drive 1 and turn on the Apple. If you have two disk drives, you can put Side Two in the second drive. If you have only one drive, the program will ask for Side Two when you ask for a report.

This program uses DOS 3.3 (copyrighted by Apple Computer, 1979–1983) and Diversi-DOS (copyrighted by DSR, 1982) which makes DOS much faster and moves it up to allow the use of more memory. This arrangement is setup during the booting of the disk. You can boot the disk by turning the Apple on if it is off or, on newer Apples, by pressing the Control and Open Apple keys while you press the Reset key.

One of your options is to save a report on a disk and edit it or print it later. If you want to use a ProDOS program (like Appleworks) to edit the file, you can use the System Utilities which came with your Apple to move the file to a ProDOS disk where it can be edited.

If you save files under different names on the disk, you will soon run out of space. To see what is on a disk and how much space is left, exit the program, and type:

CATALOG

To erase files, type:

DELETE *name*

This program uses upper and lower case letters. If you are using an Apple II+ with only upper case letters, you must tell the program to convert the lower case letters to upper case. You can do this when you begin the program.

Diversi-DOS is licensed for this program only. To legally use it with other programs, you may send $30 directly to: DSR, Inc., 34880 Bunker Hill, Farmington, MI 48018.

Handwriting Analyst
Warranty Registration Card

By returning this card, you are guaranteed notification of bug fixes and new versions.

Name _____

Address _____

City _____ State _____ Zip _____

Phone _____

Serial Number on Disk _____ Date of Purchase _____

Where did you purchase this software? _____

On which computer and printer do you use it?

Brand Model

Computer: _____

Printer: _____

How did you hear about it?

__ Friend __ Magazine Ad __ Store Display
__ News Story Other: _____

What is your occupation? _____

Your age? __ Under 20 __ 21-30 __ 31-40
__ 41-50 __ 51-60 __ 61 or over

In which area do you expect to use this program most?

__ Recreation or Parties Business: __ Sales __ Personnel Selection
__ Personal Relationships __ Management/Motivation
__ Graphology Reports __ Other _____

If you ever purchased a more in-depth graphology program, what topic would interest you most?

_____

Comments:

Please seal with tape.

Place
Stamp
Here

Ciasa
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Berkeley, CA 94709

Handwriting Analyst

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Side One
Apple II Series
with 64K
Version 2.0
Serial #: 20037